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Message from the Secretary General

by Lee Tong Soon

The Secretariat is continuing its work with Marie Agatha Ozah and Brian Diettrich (Programme Committee Co-Chairs), and Daniel Avorgbedor (Local Arrangements Committee Chair) for the next ICTM World Conference, to be held in Ghana in July 2023. Our “Ghana Team” meets every two weeks, on average, to touch base on the work of the respective committees. The Programme Committee is currently reviewing abstracts and the Local Arrangements Committee—with sub-committees responsible for different key areas in the local organisation—is sparing no efforts in putting together a complex and exciting conference.

Marie Agatha and Brian graciously initiated a new student mentorship programme to assist students in developing their abstracts as a way of encouraging student submissions for the World Conference from across the globe. By all accounts, this mentorship programme was highly successful and I am extremely grateful to Marie Agatha, Brian, and their team of mentors for their dedication and hard work in making this programme a model for future conferences.

In October 2022, the Secretariat started to trial a new initiative where Study Group authorities (Chairs, Vice Chairs, Secretaries, etc) can meet with the Secretariat, and with each other, for an informal exchange of ideas and experiences. In the two Zoom meetings we had so far, we touched on a diverse range of topics, including the use of a centralised Dropbox space to store Study Group materials, handling Study Group elections processes, and also considered topics for future discussion, such as funding and potential for Study Groups to collaborate with each other. The Secretariat will explore ways to continue with such meetings at different days and times, so that more Study Group authorities from different parts of the world can have better opportunities to participate in such meetings as appropriate. Many thanks to colleagues who joined us for the two trial meetings and to everyone who has been so supportive of this new initiative.



Message from the President

by Svanibor Pettan

September 2022, the month in which ICTM celebrated 75 remarkable years of bringing together the world’s ethnomusicologists, ethnochoreologists, and other individuals, groups, and communities involved in music and dance research, was strongly marked by the joint symposia of the Study Groups on Applied Ethnomusicology (Rio de Janeiro, Brazil, 19–23 September) and on Music and Dance in Latin America and the Caribbean, or LATCAR for short (Santiago de Chile, Chile, 26–30 September).

A look back at past joint Study Group symposia testifies to a creative variety rather than to a single model. For instance, the Study Groups on Music and Minorities and on Applied Ethnomusicology met in Hanoi, Vietnam, in 2010, sharing a day between the two symposia, while the Study Groups on Applied Ethnomusicology and on Music, Education and Social Inclusion held parallel and more integrated sessions in Beijing, China, in 2018. This year, we experienced two hybrid symposia taking place one after another in two different Latin-American countries. Still affected to an extent by the long-lasting COVID-19 restrictions, they can also be seen as a celebration of the ICTM spirit in one of the three parts of the world where special efforts have been made to increase our shared scholarly activities (the other two parts being Africa and the Middle East). It was a true privilege to witness paper presentations, panels, roundtables, workshops, concerts, and informal gatherings, all testifying to a collaborative nature in many inspiring projects, and to assist in optimising their reflections in the ICTM’s Statutes, memoranda, guidelines, and living praxis. The results of the work of



Indigenous Fulni-O people, pupils from the Colégio Pedro II, and symposium participants posing after the workshop. Rio de Janeiro, Brazil, September 2022. Photo courtesy of Magda Pucci.



Participants of 2nd Symposium of the ICTM Study Group on Music and Dance in Latin America and the Caribbean. Santiago de Chile, September 2022. Photo courtesy of Jacob Rekedal.

the shared “triangles”—consisting of Study Group executives, members of Programme Committees, and members of Local Arrangements Committees—will be presented in a detailed report in the next issue of the *Bulletin of the ICTM*. For now, heartfelt thanks go to (in alphabetical order) Silvia Citro, Leonardo Díaz Collao, Pedro Mendonça, Magda Pucci, Jacob Rekedal, Huib Schippers, Lucilene Silva, Javier Silvestrini, and their teams, for making these complex events possible and entirely successful.

One of the questions posed to me in Santiago was related to the relations between the Council’s two pillars: Study Groups and the World Network. My answer pointed out that closer interaction between these otherwise mutually independent bodies would strengthen each other and ICTM as a whole. More national and regional representatives, for instance from Latin America and the Caribbean, would enrich the LATCAR membership and increase participation in future symposia, while LATCAR members have the best insider knowledge about colleagues in the countries and regions which are still not included in the World Network and would be welcome to contribute to their inclusion. Out of 33 countries and 15 territories in this part of the world, only 14 (out of the total of 48) are currently represented in the ICTM World Network.

This discussion made me think further, moving the focus to our Executive Board committees, in particular those with the regionally defined word “outreach” in their names. Besides Latin America and the Caribbean, these Committees have foci on Africa, and Middle East and Central Asia. An agreement has been reached within the Executive Board for these Committees’ systematic search for representatives of the countries and regions in the three geographic contexts, ex-

pected to further internationalise the ICTM scholarly community in 2023.

Meanwhile, ongoing efforts concerning ICTM representation in the Middle East are already bringing encouraging results. Thanks to the coordinated and systematic networking with Noor Al Qassim, we are in a position to welcome new representatives for Bahrain, Kuwait, Qatar, and Saudi Arabia, whose names have recently been added to the World Network, while candidates for several other countries are at different stages in the process of approval.

The upcoming 2023 World Conference in Ghana reflects our wish to bring together music and dance scholars from many African countries and enrich the World Network with new representatives from the second largest continent. Africa so far remains the most underrepresented part of the world in ICTM activities. Please feel free to alert at any time the Chairs of the Executive Board Committees for Outreach with Africa (Marie Agatha Ozah), Middle East and Central Asia (Jasmina Talam), and Latin America and the Caribbean (Silvia Citro), or me, about the colleagues who would wish to represent their countries or regions in our scholarly community. Thank you!

Call for Nominations for the 2023 Election of the Executive Board

by Tan Sooi Beng, Convener of the Nomination Committee for the 2023 Elections



The Nomination Committee requests proposals for nominations to fill positions on the ICTM Executive Board which will become vacant at the time of the next General Assembly of Members, to be held in Legon, Ghana, on 15 July 2023.

At this time, Don Niles (Papua New Guinea) will complete his term as Vice President; while Naila Ceribašić (Croatia), Catherine Foley (Ireland), and Marie Agatha Ozah (Nigeria) will complete theirs as Ordinary Members. Consequently, the vacant positions are:

- * One Vice President
- * Three Ordinary Members

João Soeiro de Carvalho (Portugal) and Daniel Kodzo Avorgbedor (Ghana) will have completed their co-option to the Executive Board, and will be eligible for nomination.

Any ICTM member in good standing may be proposed for positions on the Executive Board. According to the ICTM Statutes, proposals may be made by the Executive Board, by National and Regional Committees, and by two individual members from different countries. If the total number of proposals exceeds three for any of the positions, it is the responsibility of the Nomination Committee to decide which three names will appear on the ballot.

Proposals should be sent to the Secretariat or to two of the members of the Nomination Committee (see below). All those proposed should be current paid-up members of ICTM. The deadline for receiving proposals is 31 December 2022.

Tan Sooi Beng, Convener (Malaysia) sbtan2@gmail.com

Zuzana Jurková (Czech Republic) zuzana.jurkova@post.cz

Elina Seye (Finland) elina.seye@helsinki.fi

ICTM Prizes 2022

by Brian Diettrich, Chair of the EB
Committee for Prizes

Prize Committee: Brian Diettrich (Chair), Lee Tong Soon (ex-officio), Marcia Ostaszewski, Razia Sultanova, Sean Williams, J. Lawrence Witzleben, Louise Wrazen

Student Paper Prize Subcommittee: Brian Diettrich (Chair), Marcia Ostaszewski, Lonán Ó Briain

Article Prize Subcommittee: Marcia Ostaszewski (Chair), J. Lawrence Witzleben, Zhang Boyu

Book Prize Subcommittee: Sean Williams (Chair), Clare Chan, Kirsty Gillespie, Lonán Ó Briain, Terada Yoshitaka

Documentary Film or Video Prize Subcommittee: Razia Sultanova (Chair), QiaoQiao Cheng, Sylvie Le Bomin, Nicola Scaldaferrì, Zoe Sherinian

Best Student Paper presented at the 46th ICTM World Conference in Lisbon

In addition to a certificate and a two-year ICTM membership or an equivalent travel subsidy to attend an ICTM event, the winner of the student paper prize will also be encouraged to submit a revised version of the paper to the General Editor of the *Yearbook for Traditional Music* for consideration for publication.



WINNER

Giri, Subash, PhD Candidate, University of Alberta, Canada. “Engaging Community in Creating an Ethnomusicology Archive: A Digital Community Archive Project in Edmonton, Alberta, Canada.”

This paper presents a case study of a digital community archive project organised in collaboration with the local Nepalese immigrant community of Edmonton, Alberta, Canada.

The paper is a critical exploration and personal account of the role of community in the creation and development of an archive, drawing on notions of collaborative, grassroots participation, and shared authority, and providing a case study of applied ethnomusicology.

HONOURABLE MENTION

Xia, Jing, PhD Candidate, University of Arizona, USA. “Music for the Lock Down City: Bonding People Together Through Music in Wuhan during COVID-19 Crisis.”

This paper presents an ethnomusicological perspective on musical responses to COVID-19 in quarantined Wuhan, China.

The paper explores the shared role of music in a city under lockdown, drawing on virtual ethnography with musicians, medical staff, and media in a case study of music during the pandemic.

Best Article

WINNER

Öğüt, Evrim Hikmet. 2021. “The Short History of Syrian Street Music in Istanbul: Challenges and Potentials.” *Music and Minorities* 1:1–28.

The article shows how music can cross national boundaries to connect people, and to offer opportunities for immigrants to live in and unite with a guest community. Music is not only a way to make a living, but also a way to create understanding.

The author has deep and rich field experiences, and the writing is clear and engaging. The themes of diaspora, migration, and minorities are some of the most important in our field today.

The voices of the street musicians are featured prominently in the article, giving it a multi-vocal flavour. The links to video interviews (with English subtitles) greatly enhance the written component of the article.

HONOURABLE MENTIONS

Szego, Kati. 2021. “Kinetic Songscapes: Intersensorial Listening to Hula Ku'i Songs.” In *Perspectives in Motion: Engaging the Visual in Dance and Music*, edited by Kendra Stepputat and Brian Dietrich, pp. 19–40. New York: Berghahn Books.

The strategy of letting students respond to recordings with both words and drawings is quite innovative, and the results are fascinating. The connection between sound and movement, in the students' responses and in the author's analysis, is particularly compelling.

The author elucidates listening as a culturally specific and intersensorial practice, and shows how the listeners bring musical sound into their lived, gendered experience.

Weintraub, Andrew N. 2021. “The Act of Singing: Women, Music, and the Politics of Truth and Reconciliation in Indonesia.” *Yearbook for Traditional Music* 53:1–44.

The research that went into this article is exemplary, and the combination of ethnography, history, and aural analysis gives it exceptional breadth.

Although the author is neither a woman nor an Indonesian, he is a strong advocate for these singers and their families, and he takes an unequivocal stance on the side of reconciliation and recognition of the injustices they suffered. Given that the period of history when their imprisonment took place is still a sensitive topic in Indonesia, this is probably a story that could only be told by an outsider.

Best Book

WINNER

Belkind, Nili. 2020. *Music in Conflict: Palestine, Israel and the Politics of Aesthetic Production*. London: Routledge.

This book uses the lens of expressive culture through which to view political and structural violence in Palestine/Israel. It focuses on borders and centres, nation-building and home-making as aspects of living in a place of everyday violence; the author hears sound as highly political. The book goes straight to the heart of what seems for most of us outsiders an intractable conflict and, in doing so, walks us right into the middle of it. It also gives us a bird's-eye view of how people can wield discourses about music to try to force peace or conflict. The writing is clear, even in its complexity, and effectively complicates our understanding not just of resistance, but of genre and place.

This is an extremely important and well written book, absolutely vital in current times. It is a long-view and personal

music ethnography which is riveting, theoretically grounded, and very well researched and delivered.

This work problematises borders, cultural policy, terminology, genre, music and conflict (music as coexistence, music as resistance). It reads/listens across the divide and from a thoughtful personal perspective (appropriately described at length in the Introduction and returned to in the Epilogue). It features a strong layout of chapters with case studies clearly identified in section titles for the curious reader, and a gradual, sensible progression through the book.

HONOURABLE MENTION

Bonini Baraldi, Filippo. 2021. *Roma Music and Emotion*. New York: Oxford University Press.

This book focuses on the Hungarian Roma of rural Transylvania, using extensive ethnographic data to reveal a deeper, very localised theory of music and emotion.

Bonini Baraldi explores a wide range of disciplines including psychology, philosophy, and science. He ventures beyond ethnographic methodology, utilising technological tools including digital analysis of sound waves and motion capture technology to capture gestures. These methods address a gap in the study of ethnomusicology—the relationship between music and emotions.

This is an impressive work in the anthropology of music and sound; it is a great ethnography with an excellent focus (empathy/emotion), with relevance across the discipline of ethnomusicology and beyond.

It includes original interview data and musical analysis, contextualised with comparisons across other Roma ethnographies and with historical examples situated alongside contemporary. These practices also inform our understanding of theories of music and emotion beyond the local.

Best Documentary Film or Video

WINNER

Baldassarre, Antonio. 2021. *Mussem*, 1 hour 28 min

Mussem, a film by Antonio Baldassarre (Italy), documents Moroccan popular Sufism and its ritual communities' activities during 'Aïd al Mawlid Nabawi, the birthday celebrations of the Prophet Mohammed. Geographical context shots, market scenes, animal sacrificing rituals and the video recordings of a circumcision are absolutely superb and rich in detail. The immersive camera technique perfectly builds the intimacy between the researcher and investigated subjects. One can clearly see the rhythmical relationship between *gimbri* (plucked lute) and the man in trance. The end of the

film is brilliant in execution and leaves a lasting impression; it also explains the concepts of Jinn and the philosophy behind trance states. It showcases excellent material on instruments and a variety of genres. All these features make it a fantastic teaching tool on contemporary Sufism.

HONOURABLE MENTIONS

Rappoport, Dana. 2020. *Death of the One who Knows*. 1 hour 24 min

Death of the One Who Knows, a film by Dana Rappoport (France), is a good ethnographic film which vividly illustrates the situation of local tradition on Sulawesi Island through the life and death of “the one who knows.” Its biographical focus on one individual, who witnessed the crucial change brought about by the impact of religious transformation, was covered in-depth. The film director’s twenty-year-long research preserved precious cultural heritage of the region, presenting it as feedback to the local society. The camera and sound recordings are highly professional, offering a nice sense of a narrative. The sobbing and singing scene in the beginning and at the end frame a wonderfully complete story of the *to minna* master’s life.

Wolf, Richard Kent. 2022. *Two Poets and a River*. 2 hours 4 min

Two Poets and a River is a film directed by Richard Wolf (USA). It is the first documentary account of a region of Central Asia historically divided by two different political systems. The narrative, using the theme of the river as a border, is about love and loss through music, poetry, and the lives of two Wakhi musicians: Qurbonsho in Tajikistan and Daulatsho in Afghanistan. These two poet-singers share a common language and culture, and yet remain separated by the political boundaries of their countries. The depth of the approach is shown through love songs, which use nature metaphors, and through the rich detailed descriptions of musical instruments. Aesthetically, it is beautiful and filmed in difficult research conditions, giving the viewer access to extremely interesting ethnomusicological heritage.

Appointment of Guest Co-Editors for the Yearbook

by Lonán Ó Briain, incoming General Editor of the *Yearbook for Traditional Music*



It gives me great pleasure to announce that Susana Sardo, Kati Szego, and Ana Flávia Miguel will be the guest co-editors of the *Yearbook for Traditional Music* for the second issue of 2023. Kati and Susana were Programme Co-Chairs for the 2022 ICTM World Conference in Lisbon, and Ana Flávia was on the conference’s Local Arrangements Committee.

Their issue of the *Yearbook* will feature substantially revised papers presented at the 2022 World Conference.

Manuscripts to be considered for publication in the second issue of the *Yearbook* in 2023 should be sent to Susana and Kati (ytm2023-2@ictmusic.org) by 1 January 2023. Submissions should be not more than 7,000–8,000 words in length. Please submit your articles in Microsoft Word format (.doc, .docx) or Rich Text Format (.rtf), not as PDF files.

Also be sure to include an abstract and a brief biographical statement, each up to 100 words. Further information on the format of submissions can be found on the Information for Authors section in any recent *Yearbook* (p. iii) or on the ICTM website.

Mervyn Evan McLean (1930–2022)

by Richard Moyle

Mervyn McLean, longtime teacher at the University of Auckland and founder of the Archive of Māori and Pacific Music, died in July 2022.

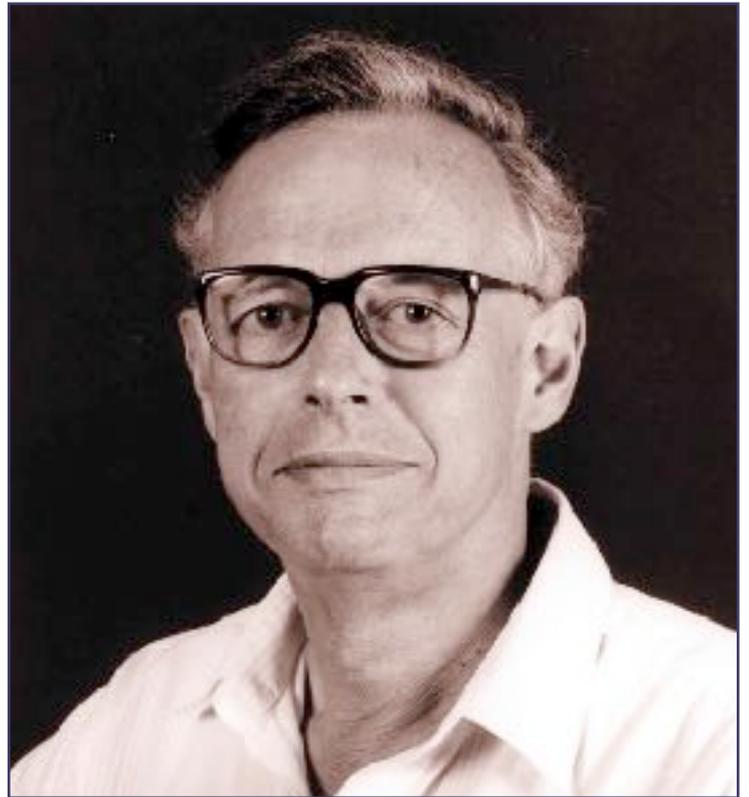
In 1958 Mervyn began a 21-year period of recording traditional Māori music throughout Aotearoa New Zealand, eventually amassing some 1,300 items at a time when few non-Māori knew or cared about the existence of the many genres of sung and recited compositions. He was an ethnomusicologist before the word was in common use or before any university courses were taught here.

After gaining his doctorate at Otago University, Mervyn explored among museums, universities, and government departments the possibility of establishing a national archive for the curation of audio materials of traditional music from the Pacific. Encouraged by the reaction, he spent a year at Indiana University learning the skills of cataloguing and curation at the Archives of Traditional Music, and also benefiting from the teaching and research experiences of several pioneers in ethnomusicology itself: Alan Merriam, Frank Gillis, George List, Bruno Nettl, and William Malm.

En route home, he taught for a year at the University of Hawai'i, then accepted a position in anthropology at the University of Auckland, remaining there for the rest of his academic career. In 1970 he established the Archive (now renamed the Archive of Māori and Pacific Sound), leading it, in addition to his teaching duties, into the world's largest collection of recorded music from the Pacific.

In 1983, in cooperation with an international team, Mervyn coordinated the UNESCO-funded Territorial Survey of Oceanic Music, inviting established scholars to apply for funds to survey the music of parts of the Pacific experiencing rapid culture change. Ten surveys were undertaken in what was the first such project within Pacific ethnomusicology, to incorporate the training of local co-workers in recording and documentation, as well as the immediate repatriation of copies of the recordings. Several ICTM members participated in the survey.

In 2007, in conjunction with the ICTM Study Group on Music and Dance in Oceania, a festschrift for Mervyn was published: *Oceanic Music Encounters: the Print Resource and the Human Resource*. By then, his eyesight had deteriorated but, at the surprise presentation of the volume to him at a



Mervyn McLean. Photo provided by Richard Moyle.

local restaurant, he listened to pre-recorded tributes from the contributors.

Throughout his career, Mervyn was keen that his knowledge and recordings be used for the future benefit of Māori. The titles of the first two of his 10 articles in the journal *Te Ao Hou* reflect this concern: “Can Māori chant survive?” and “The future of Māori chant.” Subsequent journal articles contained transcriptions of *waiata* (song) he had recorded. Indeed, Mervyn saw transcriptions as a very useful aid to the learning of *waiata*, and in 1975, together with Margaret Orbell, he published a notated and translated anthology of 50 *waiata* and chants in a book format large enough to be laid flat so several students could read it simultaneously as they sang, aided if necessary, by the inclusion of two CDs of original recordings. Forty-seven years later, the volume, described by Auckland University Press as “the classic collection of *waiata*,” is still available as an e-book.

During his “retirement,” Mervyn continued to be active, broadening the scope of his publications, examining the geographical diffusion of singing styles and musical instruments even as his colleagues were tending to narrow their own research focus. His first accumulated presentation of knowledge of the Pacific was *Weavers of Song: Polynesian Music and Dance*, a major work whose scope makes it unlikely to be repeated by a sole author. He further extended the breadth of Pacific research to embrace Polynesian origins and languages in a final major work *Music, Lapita, and the Problem*

of *Polynesian Origins*, incorporating data from linguistics and archaeology. By all measures, this was a remarkable achievement for any author, but an achievement made more poignant by a statement appearing at the very end of the 231-page-long work: “Because the writer is now blind, this book has been necessarily dependent on the help of many people.”

For his tireless recording of Māori music and wide publicising of the subsequent research results, he will be remembered with gratitude within Aotearoa New Zealand. For the meticulous documentation underpinning his publications, he is admired within the academy. And for his foresight and sheer doggedness to found a pre-eminent repository of Pacific performing arts, his achievements constitute an enduring legacy.

Mervyn is survived by Anne, his wife for 58 years, and family.

Moe mai, moe mai rā e te rangatira. Sleep well, esteemed chief.

Selena Rakočević (1971–2022)

by Dunja Naradi

Selena Rakočević, professor of ethnochoreology at the Department of ethnomusicology (Faculty of Music, University of Arts in Belgrade) passed away on 18 May 2022 after losing a battle with a short and serious illness. The news caused ripples among the professional communities of dancers, ethnochoreologists, and ethnomusicologists in Serbia and across the world.

Born on 26 October 1971 in Belgrade, Selena Rakočević (née Litvinović) spent her childhood and youth in Pančevo. She received music education on primary and secondary levels, was an accomplished pianist, and a talented singer and performer in the pop and jazz genres. She studied ethnomusicology at the Faculty of Music in Belgrade, where she worked as an assistant from 1997, and then as a professor of ethnochoreology from 2010 at the Department of Ethnomusicology in Belgrade and at the Academy of Arts in Novi Sad. She received her doctorate in 2009 at the Faculty of Music in Belgrade, titled “Traditional Dance and Music for Dance Among Banat Serbs in the Light of Interconnecting Influences” [Традиционална игра и музика за игру Срба у Банату у светлу узајамних утицаја]. Selena Rakočević published many books as the main author or editor, including her important work *Dancing Dance Structures* (Игре плесних структура 2011), and many more. She published four CD and DVD editions dedicated to vocal and dance forms in the area of Vojvodina, Serbia.

Furthermore, she was a member of numerous international scientific organisations, including a Board member of the ICTM Study Group on Music and Dance of Southeast Europe, and Programme Chair of a symposium of the ICTM Study Group on Ethnochoreology. She was a member of the International Council for Kinetography Laban, and one of the Board of Directors of the Centre for Research and Preservation of Traditional Dances of Serbia.

I was also a witness of her extraordinary skills as a pedagogue. She was admired and loved by students to whom she dedicated a generous amount of time and patience. Most of all, she managed to pass on the love and passion for dance; her own passion for dance and teaching was matched only with her equal passion for life. Apart from her many academic engagements, she performed at numerous national and international scientific meetings, collaborated with many artistic associations of the Serbian diaspora, and was a member of the jury at shows and festivals of traditional music and dance. Her colleagues from the ICTM Study Group on Ethnochoreology remember her as a great organiser, as someone who could make things happen. She wanted to collaborate, always in dialogue with others. She ventured bravely with the ideas and allowed herself to be vulnerable.

Selena’s academic thought showed a remarkable development through time. When I first met her, her pedagogical and scientific research interests were focused on the music and dancing traditions of Banat in the multicultural and multiethnic context, as well as on the history of ethnochoreology as an independent scientific discipline. Over time, her research interests moved onto the topics of dance politics in relation to



*Selena Rakočević giving a lecture in Vienna, Austria.
Photo provided by Dunja Naradi.*

the idea of dance as heritage, especially focusing on the notion of safeguarding as a nexus of national and international debates on heritage and identity formation. She envisioned the role of ethnochoreology as an active participant in the harnessing of dance practices in order to reclaim the nation's heritage. In this respect, it is crucial to note that she was, together with Zdravko Ranisavljević, responsible for the successful application for the *kolo* traditional dance from Serbia to be inscribed on UNESCO's List of Intangible Cultural Heritage. This was certainly a result of her unwavering dedication to the application process but also, I am certain, due to her extensive and *long durée* relationships with relevant stakeholders. Selena remained dedicated to various communities of performance in Serbia and beyond. If there is such a thing like an academic ivory tower, she never inhabited it. She continued her research into aspects of safeguarding, promoted by international organisations such as UNESCO, and the way these are translated into local politics and policies. She presented this research in a series of lectures for the Choreomundus programme in Clermont, France, in 2021.

Since 2018, Selena was a guest lecturer all over the world. She gave theoretical and practical lectures at the Conservatory of Music in Vigo, Spain (2018); at the Irish World Academy of Music and Dance at the University of Limerick, Ireland (2018 and 2020); at the Conservatory of Music in Zhejiang, China (2019), to mention but a few.

Selena Rakočević left us too early, but her memory will live on in the hearts and minds of her many friends and colleagues, and students she taught and inspired.

Artur Simon (1938–2022)

by Dorit Klebe

Artur Kurt Simon passed away on 1 August 2022 in Berlin. He was a dedicated field researcher, critical scholar, practising musician, and arranger. He taught at universities in Hamburg, Giessen, and Berlin.

Artur Simon, musicologist and ethnomusicologist, was head of the department of Ethnomusicology in the Berlin Ethnological Museum (Prussian Cultural Heritage Foundation) from 1972 to 2003. He was essentially involved in the further expansion of the Berlin Phonogrammarchiv—a part of the Museum—which dates back to the beginning of the twentieth century. His extensive activities as a scientist and field researcher resulted in over 100 publications. He took over the organisation of a large number of concerts and events in

Germany and abroad. As a musician and arranger for dance music, entertainment music, and jazz, he also produced radio broadcasts. Simon was involved in the field of cultural agreements in cooperation with the Federal Foreign Office. The Gesellschaft für Musikforschung [Society for music research] awarded him an honorary membership in 2009.

The German and international community of ethnomusicologists mourns the great loss of an outstanding researcher.

Simon was born on 6 May 1938 in Wesermünde, Germany. After studying natural sciences in Göttingen and comparative and systematic musicology at the University of Hamburg, he graduated with the dissertation titled “Studies About Egyptian Folk Music” in 1971. He was soon employed as university assistant there.

From 1972 to 2003 the Department of Ethnomusicology and the Berlin Phonogrammarchiv became his primary domain, where he built up a collection with about 160,000 items and more than 1,800 musical instruments, which was included as a collection in the UNESCO “Memory of the World” register. In this function he secured cultural assets and prepared it for other researchers. As the initiator of the series “Museum Collection Berlin” he edited sound recordings, among them wax



Artur Simon and Dorit Klebe at the 2008 Annual Symposium of the ICTM National Committee for Germany. Berlin, Germany, February 2008. Photo provided by Dorit Klebe.

cylinders, part of the UNESCO World Cultural Heritage. In this way, he contributed to an enrichment of the stock of knowledge in ethnomusicology worldwide and, due to this media presence, ensured widespread dissemination.

The collection and preservation of the musical diversity of endangered traditional musics was among Simon's most pressing tasks, and he dedicated himself intensely to them. His research trips took him to Africa (Egypt, Sudan, Nubia, Cameroon, Togo, and Nigeria), Indonesia (West New Guinea, North Sumatra, and Java), and India for many months at a time. The results found their way into his ethnomusicological introductions, as well as publications on methodological questions, performance practice, and instrumental topics. With the fundamental work *Ethnomusicology: Aspects, Methods and Objectives* (2008) Simon conveys methodological approaches for our discipline from 1979, with differentiated contributions to transcription and analysis. He passed on his knowledge as a teacher to students at the Berlin University of the Arts from 1984 on, and held other teaching positions at German universities.

As an active musician, he had the special ability to understand the processes and structures of performance practice. A unique example of close cooperation between the researcher and local musicians and informants is Simon's interview with the blind singer Dahab and the teacher Shawgi Hamza in Nubia in 1973 (*Kisir and Tanbura: Dahib Khalil, a Nubian Singer From Sai in Conversation With Artur Simon From Berlin*, 2012, German/English).

Being an active member of ICTM Germany, Simon supported the Annual Symposia of the ICTM National Committee for Germany, as well as the 32nd ICTM World Conference (Berlin, 1993). I would particularly like to emphasise that his presence at many annual symposia encouraged research initiatives, and he enriched the discussions with differentiated contributions.

On behalf of the members of the ICTM National Committee for Germany, I would like to express our great gratitude to Artur Simon. His work in the research field of ethnomusicology will not be forgotten. We will carry on his enthusiasm for the subject.

Yamaguti Osamu (山口 修 1939–2022)

by Konishi Junko

Yamaguti (formerly spelled Yamaguchi) Osamu, an influential Japanese ethnomusicologist, passed away on 21 April 2022. After graduating from the Department of Aesthetics and History of Arts at Tokyo University in 1964, he proceeded to a master's programme at the music department of the University of Hawai'i at Mānoa. Following a suggestion by his adviser, Barbara Barnard Smith (1920–2021), who had surveyed the musics of Micronesian islands in 1963–1964, Yamaguti went to Belau (Palau) for eight months of fieldwork from 1965 to 1966. Although he concentrated on researching the "classical" music and dance of Belau, he occasionally found young dancers performing *matmatong* [*matamatóng*], the marching dance with a series of songs whose musical style and lyrics showed Japanese influences. With an early interest in decolonisation, he advocated for the cultural value of new genres (Yamaguti 2000, 93–95).

In 1967 he completed his master's thesis, titled "The Music of Palau: An Ethnomusicological Study of the Classical Tradition," as the first ethnomusicological monograph on Belau. The appended table to the thesis (revised version in Morei, Chien, and Yamaguti 2014), titled "The Taxonomy of Music and Dance in Palau (Belau)," is useful for a comprehensive understanding of each genre by various classification criteria, with terminology written in Belauan, Japanese, and English, and with diachronic and synchronic characteristics.

Yamaguti's research was in accordance with the systematic



Yamaguti Osamu giving a lecture at Palau Community College. 18 June 2012. Photo by Daniel Long.

method of documentation, and he proposed the documentation of items classified into socio-cultural context, musical culture, music system, musicians, performance, text, music, dance, and others, and with each category divided into sub-categories (Yamaguchi 1977, 12). Later, he and George Chien-Shan Hua of the National Taiwan Normal University collaborated with the Palau National Museum to create a digital archive of his collections.

After receiving his master's degree, Yamaguti began doctoral work at the World Music Program at Wesleyan University, supervised by David Park McAllester (1916–2006). In October 1968 he returned to Tokyo and started teaching at the Musashino Academia Musicae as a lecturer, and as Associate Professor until 1976, when he was appointed Associate Professor at Osaka University. While teaching both Japanese and international students at many universities, he continued his research, and in 1991 he received his Doctor of Letters degree, with the dissertation “Mizu no yodomi kara: Berau bunka no ongakugakuteki kenkyū” [Appeared from stagnant water: Musicological research on culture of Belau], later translated into Chinese (Yamaguti 1999). After he took mandatory retirement in 2003, he was given a position of Emeritus Professor at Osaka University. He held visiting professor appointments at The Open University of Japan, Osaka University of Art, and Nanhua University (Taiwan).

Yamaguti planned and/or supervised various Asian and Japanese research endeavours, including the project “Asian Traditional Performing Arts,” supported by the International Exchange Foundation and co-organised with Koizumi Fumio (1927–1983) and Tokumaru Yoshihiko (1936–). From 1974 onwards, they initiated a three-year rotating project (for a total of 15 years), which consisted of planning, performances, and publishing. Yamaguti also engaged in international training programmes for indigenous researchers at the University of Hawai'i at Mānoa (1973), in Papua New Guinea (1986), and in Vietnam (2001–2002).

From the 1980s to 1990s, Yamaguti actively participated in international societies and assisted and/or hosted several international conferences such as the 4th ICTM Colloquium in Tokyo (1985), and the 4th Symposium of the International Musicological Society in Osaka (1990). Domestically, he led the Musicological Society of Japan, the Society for Research in Asiatic Music, and the Society for Arts and Anthropology, and contributed to establish the Hyōgo Performing Arts Center.

Proposing his theory and practice of “applicative musicology,” which parallels applied ethnomusicology, he compiled his research results into two books (Yamaguti 2000, 2004). Applicat-

ive musicology aimed to establish a mutually beneficial relationship between academism and society for a peaceful future. Using the newly coined word *homo-musicantus* (a “musical person”) he suggested that all persons are not only “musicians” who are musicking (Small 1998), but also “(applicative) musicologists” (Yamaguti 2000, 13–16).

In acknowledgement of his work, he was given the fourth Kyoto Music Award (1989), the Vietnamese Government Culture Warrior Medal (1999), the tenth Koizumi Fumio Music Prize (1999), Hyōgo Prefecture's Person of Cultural Merits (2001), the twenty-second Tanabe Hisao Prize (2004), and the Order of the Sacred Treasure, Gold Rays with Rosette (2022).

Due to the COVID-19 pandemic, only close relatives and friends could attend the vigil and funeral on 22 and 23 April; however, many friends and colleagues in Japan and abroad showed their mourning for him in emails, recalling images of him surrounded by his books, research, and musical instruments, his cheerful personality, and his gentle attitude to everyone, without discrimination against gender, nationality, or social status.

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47th ICTM World Conference

13–19 July 2023

University of Ghana, Legon



Buildings at the campus of the University of Ghana, Legon, the host institution of the 47th ICTM World Conference

Message from the Programme Committee

by Marie Agatha Ozah and Brian Dietrich, Programme Committee Co-Chairs

New Student Abstract Mentoring Programme

In preparation for abstract submissions for the 47th World Conference, the Programme Committee co-chairs and Executive Board recently initiated a new **abstract mentoring programme** for stu-



dents in need of additional assistance for preparing their abstracts. ICTM is committed to receiving new student work from countries and states across the globe, and recognises that students at some institutions may benefit from additional mentoring and support.

The Programme Committee Co-Chairs are delighted to report that this new endeavour was successful. During the month of September 2022, a small team of ICTM members—Jean Kidula, Jasmina Talam, and Brett Pyper—reviewed and offered feedback on thirty-five student abstract drafts, sent in from institutions across the globe. The Programme co-chairs offer sincere thanks to these mentors for working with students for the 2023 World Conference.

Timeline

- * ~~First notice: October 2021~~
- * ~~First call for proposals: April 2022~~
- * ~~Deadline for submission of proposals: 10 October 2022~~
- * Notification of acceptances: December 2022

For more information about the conference, please visit [the conference's website](#).

Message from the Local Arrangements Committee

by *Daniel Kodzo Avorgbedor, LAC Chair*



As we complete the initial tasks pertaining to some of the core elements and procedures associated with the 2023 gathering at the University of Ghana, Legon, we are pleased to share with you the following items that should both guide and motivate you in your preparations and expectations. The following areas are highly recommended for your immediate attention and these include entry visa, health, and safety.

Entry visa

It is still relatively easy to obtain a travel visa (single or multiple entry) through the nearest Ghana consulate.

- * As a rule of thumb, you must have a passport that is valid for **at least 6 months** before you apply for visa.
- * Often an invitation letter is required (which the LAC will supply on request), as well as a copy of a return ticket and a vaccination record against yellow fever.
- * You can apply for a multiple or single entry visa. Fees vary from USD 60 to USD 200, depending on whether you are applying for standard or expedited courier service.
- * **Visa-on-arrival:** Where a Ghana Consulate does not exist or is not close by (and/or some other isolated circumstances), the LAC will apply to the Ghana Immigration Office for a special clearance that will be sent to the individual who will then use this as a boarding pass—you must pay roughly \$150 fee with the clearance form on your arrival. Persons in this category should consider the additional time factor that might be involved.

The following links will give you some further details on the Ghana visa situation, including countries that are exempt from visa requirements:

https://www.gis.gov.gh/visa_permits.html

<https://www.travisa.com/ghana-visa>

<https://ecimsglobal.com/VisaApplication.aspx>

Health and safety

At the moment, proof of vaccination is required for both yellow fever and COVID-19.

LGBTQ+ issues

As summed up during the closing moments of the Lisbon conference, we would like to reiterate that Ghana remains one of the safest countries on the entire African continent, and that the recent bill calling for legislation on LGBTQ+ issues has stalled in the parliament. Our University of Ghana legal experts have also offered the following updates and advice to visitors:

“The bill remains as a bill and has not been passed into law. It is more likely than not to be passed, and if it will be passed at all, not in its present form. The proposers of the bill have come to realise that there are a number of issues that they glossed over or took an obsessively hard line position on, and they have come out to say that they are still open to reconsidering some of the counter-arguments made to their draft. [...] The university community does not feel threatened in any shape or form by the bill that it will impact on the enjoyment of academic freedom.”

We also would like to stress that the safe environment described is not just for the university but also for the larger Ghanaian society, but with one important cautionary note: we cannot guarantee how all Ghanaians will receive any public activism or visibility (such as attending demonstrations or displaying placards) purported to advocate on behalf of certain beliefs, religions, or personal preferences, etc., outside of the conference agenda, objectives, and venues. Our professional work and ethics already enjoin us to respect local norms. The University of Ghana and the country as a whole continue to host several international conferences, and individual papers and sessions continue to address dimensions of gender and sexuality, aside from the regular advocacy-related programmes of our own Center for Gender Studies and Advocacy ([CEGENSA](#))

Additional details (e.g., accommodation, excursions, concerts, etc.) will be shared as we approach the conference dates. Meanwhile, the LAC is ready to answer preliminary ques-

tions and offer suggestions as appropriate. You can reach us at ictmghana23@gmail.com.

Some highlights

Among the expected wide variety of activities and experiences Ghana has to offer are local and extended tours, workshops, and performances that display past and present tendencies in indigenous cultures, including opportunities for face-to-face interactions with local collaborators and resources beyond the common spaces of sound and movement.

July is the tail end of the main rainy season in Ghana, a time of tasty tropical fruits. Locally, the Ghanaian Cedi ([GHS](#)) continues to depreciate against the US dollar and cost of living has gone up in recent times. Visitors, however, get more for their foreign currency. Local palm wine will accompany one of the concert/workshop moments by our resident palmwine band for a special “taste” of Ghana.

An event unrelated to the conference is in the planning stage: a two-day workshop titled “Beyond Digital Return,” featuring recent field projects and related academic programmes involving some ICTM members, and under Bayreuth University’s [African Multiple: Reconfiguring African Studies Cluster of Excellence](#) strategy. The workshop will be held on 11–12 July 2023 on the University of Ghana campus, leading to the inception of the conference. A panel on that subject is being proposed for the ICTM conference, and the workshop will also feature re/performance of music heritage, exchange with artists, journalists, cultural activists, and scholars.

46th ICTM World Conference

21–27 July 2022

New University of Lisbon, Lisbon, Portugal



Colégio Almada Negreiros, Faculty of the Social Sciences and Humanities of the Nova University of Lisbon, one of the venues of the 46th ICTM World Conference

Programme Committee report

*by Kati Szego and Susana Sardo,
Programme Committee Co-Chairs*

The Institute for Ethnomusicology (INET-md) at Universidade NOVA de Lisboa hosted the 46th ICTM World Conference from 21 to 27 July 2022. Due to the COVID-19 pandemic, the conference was postponed from 2021, temporarily moving the conference away from its biennial cycle. It was ICTM's first hybrid World Conference.

Themes were initially generated by the Programme Committee (PC), drawing from suggestions offered by ICTM members during the 2019 Bangkok conference. They were subsequently approved by the ICTM Executive Board. Also due to the pandemic, one of the original themes was expanded to include the global health crisis. Thus, the final themes for the conference were:



1. Engaging Global Health and Climate Crises through Music and Dance
2. Dance, Music, and Human Rights: Coexistence and Inequalities in the Contemporary World
3. Approaches to Archival Practices
4. Connected Communities: Ocean Trajectories and Land Routes
5. Music and Dance Cosmopolitanisms
6. Music and Dance Industries
7. New Research on Other Topics

Significantly, the first two themes were linked to the United Nations' 2030 Agenda for Sustainable Development.

The (revised) 15 September 2021 **call for papers**—which included the new category of “paper performance”—drew 543 single and 64 group proposal submissions. The archival theme elicited the greatest number of submissions. Prior to assessment by the eight-member PC, all submissions were anonymised. Each proposal was evaluated by a minimum of four PC mem-

bers, including at least one of the co-chairs. In their assessments, each reviewer assigned a numerical mark (1 to 5); marks were aggregated and then averaged. As co-chairs, we kindly thank PC members for their work in establishing themes, reading, and evaluating proposals. Members of the PC were José Buenconsejo (Philippines); Kirsty Gillespie (Australia); Susana Moreno Fernandez (Spain); José Alberto Salgado (Brazil); Urmimala Sarkar Munsu (India); Margaret Sarkissian (USA); Nicholas Ssempijja (Uganda); and Velika Stojkova Serafimovska (North Macedonia).

Following the lead of the *ICTM Dialogues* series, our goal as co-chairs was to make our intellectual gathering as inclusive as possible. Upon examining previous ICTM World Conference practices, and in consultation with the Local Arrangements Committee (LAC), we determined that it would be possible to program 11 parallel sessions. On these bases, we accepted 417 individual proposals and 61 group (i.e., panel and roundtable) proposals.

From 12 to 14 January 2022, Susana Sardo met with the ICTM Secretariat (Lee Tong Soon and Carlos Yoder) and LAC Chair, João Soeiro de Carvalho, at NOVA to sketch the broad outlines of the preliminary programme, including the general placement of plenary and bi-plenary sessions. In subsequent weeks, Kati Szego (who could not travel to Lisbon), refined the programme so as to (1) avoid sessions on the same theme from occurring in the same time slot, and (2) create thematic balance across the six conference days. The Lisbon group also generated the idea of a **film festival**. Thus, at the conference, films accepted by the PC were screened on the first three days of the conference in one of three designated rooms. Then, after conference attendees had a chance to view the films, each filmmaker made a presentation about their work in the last three days of the conference; these sessions, focusing exclusively on the medium of representation, were called “film discussions.”

During the January meeting, the Lisbon group agreed to create plenary and bi-plenary sessions around conference themes as much as possible, and to give priority to particularly innovative proposals. Our suggestion to include one bi-plenary session in Portuguese with simultaneous translation was supported by the Secretariat and the head of the Local Arrangements Committee. In addition, a joint plenary between ICTM and the International Musicological Society (IMS) was proposed by past ICTM President Salwa El-Shawan Castelo-Branco. It was agreed that a dialogue between IMS and ICTM representatives on the subject of disciplinary boundaries would be fruitful. At the request of ICTM President Svanibor Pettan, we developed yet another plenary on a theme that reflected ICTM members’ concerns about the February 2022 invasion of Ukraine; to that end, we

asked him to take the lead in assembling and chairing a group of speakers on the topic of Music, War, and Research at Home.

Lunchtime and evening **performances** were organised by the LAC, as were **workshops**. Workshops were scheduled to follow the last afternoon paper session only. Online participants in the conference were unable to access performances due to restrictions requested by the performers, who wished to maintain control over the distribution of their cultural work.

Paper presenters were required to register by the early bird deadline of 15 May 2022. Many did not heed the conference registration requirement. Over the course of several weeks, the PC co-chairs wrote to individual presenters, asking them to register. It was a complex process that delayed the finalisation of the programme and the printing of the abstract book. Nonetheless, upon finalisation, there were 630 paper presenters representing 78 different countries. The abstract book, alphabetically arranged, required considerable editing, and totalled 185,000 words. Two separate booklets were also produced: one for the film festival and another for performances, workshops, and cultural programme.

For each kind of session—plenary, roundtable, organised panel, and thematically arranged individual papers—we sought informed and experienced **chairs**. This task was complicated by the hybrid nature of the conference. We tried to find chairs who were committed to being physically present in Lisbon in order to accommodate the demands of two-way live streaming; being physically present would allow in-person chairs to monitor the room *and* online responses/questions. We then sought suitable in-person co-chairs for those who planned to chair their organised panels from afar. Needless to say, the assignation of chairs was a dynamic process, due to the changing nature of people’s participation. This was true of paper presenters too; those who originally planned to be in Lisbon were sometimes prevented from doing so.

The organisation of the conference was supported by a company specialising in academic streaming events, which was crucial to the success of the conference. Company members were extremely cooperative with the PC co-chairs from the beginning and this was crucial in helping us confirm delegate registration before and during the conference. All last-minute changes to the programme were communicated swiftly by them. While some sessions presented streaming-related issues, most sessions went very smoothly. And despite some withdrawals, the conference had a total of 757 registrants—281 online and 476 in person—which was impressive, given that everyone was operating in the midst of a pandemic that had not yet passed.

Announcements — ICTM

Announcements in this section are sorted alphabetically by title.

New multimedia publication following the ICTM Dialogues on Decolonisation

The ICTM multimedia publication *DIALOGUES: Towards Decolonizing Music and Dance Studies* (edited by Tan Sooi Beng and Marcia Ostaszewski) was published and launched on 15 October 2022. Featuring transnational debates about decoloniality, praxis, collaborative ethnography, alternative pedagogy, new ways of knowing, and more! Alternative formats such as videos and chats and creative design bring this publication alive. The book has been described as “groundbreaking” and the “most important initiative in our field to date” by some reviewers at the launch.

The book can be accessed directly from its website ictmdialogues.org. The video of the launch event, featuring the participation of esteemed speakers Svanibor Pettan, Beverley Diamond, Samuel Araújo, Jean Kidula, Naila Ceribašić, and Anthony Seeger, is included in the publication as a postlude.

Study Group on Audiovisual Ethnomusicology: Symposium

1–3 September 2023

Cork, Ireland

Submissions deadline: 30 May 2023

The Study Group on Audiovisual Ethnomusicology will hold its 3rd symposium on 1–3 September 2023 at the School of Film, Music and Theatre, University College Cork, Cork, Ireland.

The 3rd symposium aims to provide a scholarly venue to reflect widely on the use of audiovisual media as a research tool in ethnomusicology. At the same time, the symposium wants to be an occasion for exploring new ways of preserving and disseminating ethnomusicological knowledge and to foster debates on the emerging field of audiovisual ethnomusicology.

Further information about the symposium, including the Call for Papers, Call for Films, and Local Arrangements information, can be found on the [Study Group's website](#).

Study Group on Global History of Music: Symposium

7–9 June 2023

Palermo, Italy

Submissions deadline: 30 December 2022

The 2nd Symposium of the ICTM Study Group on Global History of Music will take place at the Antonio Pasqualino International Puppet Museum in Palermo, Italy, on 7–9 June 2023. The main themes of the symposium are: (1) Archives in Motion: From the Preservation of Immaterial Memories to Their Uses and Functions in the Contemporary World; (2) Global Paths of Making Music? Difference Is the “Third Way”!; and (3) Islands of Sounds: The Voices of Diasporic Cultures. Please submit abstracts for paper presentations, roundtables, or lecture-performances to ictm.italian-com@gmail.com by 30 December 2022.

For more information about the symposium, please visit [the Study Group's website](#).

Study Group on Mediterranean Music Studies: Symposium

26–30 June 2023

Marseille, France

Submissions deadline: 18 December 2022

The 14th Symposium of the ICTM Study Group on Mediterranean Music Studies will be held on 26–30 June 2023. The symposium will be hosted by the Institut d’Ethnologie Méditerranéenne Européenne et Comparative (IDEMEC, CNRS/Aix-Marseille Université) and Musée des Civilisations de l’Europe et de la Méditerranée (MUCEM), and will be held at MucemLab Fort St. Jean, the Research Department of the Museum, in Marseille, France.

Abstracts can be submitted by 18 December 2022.

The full Call for Participation can be found [on the Study Group's website](#).

Reports from ICTM National and Regional Representatives

Israel

by Moshe Morad, Chair of National Committee



After two years of virtual Zoom meetings and conferences, the contemporary ethnomusicology forum that is ICTM Israel finally met again face-to-face for its summer conference, including presentations by senior and young scholars. We are extremely happy young scholars joined our forum recently, bringing some new blood into the ethnomusicology scene in Israel, and—supported by their mentors and senior scholars—introducing new waves of enthusiasm, curiosity, and new fields of ethnomusicological research.

The scope of the presentations presented ranged from soundscapes in nature to synagogue reform liturgy incorporating US folk music and Israeli pop, to music therapy, intersections of pop and religion, and music in TikTok clips. The presenters tackled issues which are in the forefront of contemporary ethnomusicological research, such as ecosystems, intersectionality and multiple identities, applied (ethno)musicology, and digital ethnography.

The guest keynote speaker, Shzr Ee Tan (Royal Holloway, University of London) opened the conference with a lecture titled “Loudspeakers Hiding in Trees: Mediated Soundscapes of Places of Natural Beauty,” presenting soundscapes in sacred mountains, sites of pilgrimage, and places of natural beauty in China.

Avi Gilboa (Bar Ilan University) presented his work as the head of the music therapy department at Bar Ilan University, and particularly his work with children from Jewish orthodox communities suffering from attention deficit hyperactivity disorder (ADHD). His lecture focused on the connections between music therapy and ethnomusicology.

Ron Shpatz Cohen (Haifa University) presented his research and theory of principles of melody construction and structural development in Hindustani music, towards implementations of computational applications in the analytical process.

Two papers discussed the intriguing connections, influences, and overlappings between secularity, pop music, and religion in

contemporary Israel: Inbar Shifrin’s (Hebrew University) “Reform Judaism in Israel: Between Liturgical and Secular Musical Choices in the Synagogue,” and Rachel Pinhasi’s (Bar Ilan University) “‘Oh My God, Direct Me in Life’: Traditionalism and Faith in Israeli Popular Mediterranean Music.”

The last panel of the day was dedicated to the music of young Israelis of Ethiopian origin (“generation 2.0”): Ron Levy (Open University) presented a paper titled “The Myth of the Black Female Voice in Israeli Culture” about the local and international success of famous Ethiopian-Israeli singer Esther Rada, and Leeya Mor (Bar Ilan University) presented her research about music in TikTok clips as an expression of socio-cultural identity, and as an outlet for protest among young Ethiopian-Israelis.

The summer conference of ICTM Israel ended with a workshop on West African string instruments and drumming with Ben Aylon, a border-breaking Israeli musician, nominated for Best Artist in the World Music Awards of this year’s *Songlines* magazine. Ben is known for his contemporary Senegalese



Ben Aylon leading a workshop on West African music during latest conference of the ICTM National Committee for Israel, June 2022. Photo provided by Moshe Morad.

drumming and cutting-edge hybrid drumming techniques, as well as playing the Djeli *ngoni/xalam*. *Xalam* is also the title of his current award-winning album, in which he collaborated with musicians from Mali, Senegal, and Israel.

Finally, we are happy and proud to inform that ICTM Israel's member Nili Belkind has won the 2022 ICTM's Book Prize for her book *Music in Conflict: Palestine, Israel and the Politics of Aesthetic Production*. Congratulations, Nili!

Malta

by Philip Ciantar, Liaison Officer

A significant achievement for Maltese folk music over the past year was the recognition of *ghana*, Malta's folk song, as UNESCO Intangible Cultural Heritage of Humanity. The process that led to this recognition entailed a broad consultation with *ghana* singers and guitarists, *ghana* aficionados, festival organisers, as well as people in cultural management and policy. Academic staff members from the University of Malta have either served as members on the working committee set up for this purpose or acted as advisors for it. More information regarding the inscription of *ghana* on the Representative List of the Intangible Cultural Heritage of Humanity is available [online](#).

After almost three years of COVID-19 restrictions, music festivals in Malta have returned to normal. This meant the onsite return of "Ghanafest," which this year was rebranded under the new name of "Ritmu Festival." This year's festival was held on the second weekend of June at the Upper Barakka Gardens in Malta's capital, Valletta. Focusing mostly on *ghana* with on-stage *ghana* performances in various sub-genres, the festival comprised the participation of both local and international bands and ensembles. Local participation included performances by the bands *Kantara* and *Sterjo Tipi*, as well as by the percussion ensemble *Trakadum*. The Portuguese band *Albaluna* entertained the audiences present at the festival with music that the band described as inspired by the peoples from around the Mediterranean, and from the three cultures that contributed greatly to the history and civilisation of the Iberian peninsula. The festival also featured Maltese flamenco dancers dancing to the music of *ghana* in a kind of fusion that proposed affinity. In an effort to engage more audiences with diverse interests in Maltese and Mediterranean culture more broadly, the festival venue contained stalls that provided information on and demonstrations about Maltese lace-making and pottery, as well as about the production of Maltese tradi-



tional instruments. All this occurred at the same time as the outdoor village *festa* celebrations began to enliven further the Maltese summer.

Over the past year, Maltese band clubs benefitted from state financial schemes aimed at safeguarding the *banda* tradition in Malta that due to the pandemic has suffered considerably both financially and in terms of voluntary engagement. Nevertheless, band clubs in Malta reopened their doors to resume with free in-person tuition to all aspiring band musicians, hold outdoor band events, and participate actively in village *festas*. The lifting of COVID-19 restrictions also allowed these clubs to raise funds through activities that included group outings and tours abroad, door-to-door money collections, and the organisation of "Maltese Nights" mass banquets with the participation of local *ghana* singers.

Research projects in ethnomusicology and popular music studies currently undertaken by students and academic staff members at the Department of Music Studies (University of Malta) include jazz music in Valletta during the British colonial presence, *ghana* festivals, Maltese song festivals, parody songs in Maltese politics, as well as British and Italian cultures in the Maltese wind band tradition. As regards Mediterranean music studies, Juan Sebastian Correa Cáceres has successfully completed his PhD studies at the University of Malta with a thesis entitled "The *Aulos* in Classical and Late Antiquity: Acculturation, Diffusion, and Syncretism in Socio-Musical Processes of the Mediterranean." Other activities taking place at the same university over the past year included the annual School of Performing Arts' interdisciplinary conference, which this year had the theme of "Mediating Performance: Technologies, Communities, Spaces." The conference, which was held online on 23–25 March 2022, also included paper presentations that relate to ethnomusicology and world music studies.

Nigeria

by Christian Onyeji, Liaison Officer

The international Council for Traditional Music has made significant inroads in Nigeria in recent times. With about five persons with memberships in 2018, the Council has now 47 delegates in Nigeria who are actively motivated and engaged in various discourses of music. The group has the privilege of having a member of the ICTM Executive Board in the person of Marie Agatha Ozah. She is very wonderful in motivating and supporting



members to key into the programmes and activities of ICTM. We are indeed grateful to her for her commitment, particularly in recruiting new members.

While some members attended World Conferences (particularly Bangkok, Thailand 2019, and Limerick, Ireland, 2017) some others were actively involved and contributed significantly to the 2021 ICTM Dialogues on Decolonisation of Music and Dance Studies.

At least three panels made up of more than 20 people were featured in the Dialogues, in addition to another panel that was not selected. I am on the ICTM Dialogue Committee, and motivated the formation of several dialogue panels focusing on Nigeria. I was also a presenter and discussant in various panels. The three panels were organised by Ijeoma Forchu (decolonisation of high-impact international journal publication in Nigeria), Ukeme Udoh (decolonisation of African composition/deconstructing the theory and practice using traditional models), and James Amaegbe (towards decolonisation of the curricula in Nigerian musical arts educa-

tion). The dialogue sessions provided needed opportunities for the presenters to spotlight major challenges faced by music practitioners, composers, researchers, and educators on the hegemony of the Western educational contents and practice in the country. The dialogues gave hope to us on the universality of the desire to make a shift and to acknowledge or accommodate other forms and methods of music and dance studies that have been relegated over the years. It was a great success and provided the needed platforms for people to connect with challenges of practitioners globally.

ICTM Nigeria boasts a very excited membership made up of mostly young scholars that are poised to explore and engage in research and scholarship. There is a strong sense of motivation and involvement of members, as noted before.

Indeed, some Nigerian members prepared to participate in the 2022 Lisbon conference in Portugal. They duly submitted their conference abstracts and had many of them assessed and accepted. It is also of note that many of the members applied for financial support from ICTM to attend the Lis-



Nigerian delegates during the 2019 ICTM World Conference at Chulalongkorn University, Bangkok, Thailand. July 2019. Photo provided by Christian Onyeji.

bon conference and got some funds approved for them. We sincerely thank the Council for the special consideration and award of financial support to about eight of the Nigerian delegates. This is a great morale booster and motivation that would continue to spur members to get engaged in ICTM activities, even when the desire to participate at the Lisbon conference was not achieved due to the inexplicable denial of permission to apply for visa by the Embassy of Portugal in Nigeria. We sincerely appreciate all the support and efforts by João Soeiro de Carvalho (LAC Chair), Svanibor Pettan (ICTM President), Lee Tong Soon (ICTM Secretary General), and Carlos Yoder (ICTM Executive Secretary) to get the Nigerian delegates to attend the World Conference. Despite the frustrations of the visa issue, four of the Nigerian members presented their papers virtually, two were able to make it to Lisbon and presented their papers in person, while others could not present at all though their papers were accepted. We are looking forward to the next World Conference in Accra, Ghana in 2023, where we hope to meet new scholars and share our research with them.

There is a plan to organise an ICTM Nigeria national symposium in 2024. With the growing number of ICTM members in the country, it would not be impossible to hold a two-day symposium. This, we believe, would consolidate the gains already recorded and attract more members. It would also give members opportunity to focus on discourses on Nigerian music, which we think require some attention. It would be possible to look into the idea of developing a framework for teaching and practising traditional music and dance from the perspective of indigenous practices in support of the outcomes of the ICTM Dialogues during such a symposium. The ICTM Secretariat will be duly notified as soon as the national symposium can be organised.

Nigerian members have also engaged in the research and publication of articles related to traditional music in different journals, books, and other media. Many such publications enrich the knowledge base of researchers and provide resources for teaching and learning in different institutions. Members have continued to participate actively in national conferences in Nigeria where papers are regularly presented on different aspects of Nigerian/African music. We are happy and excited that discourses on Nigerian traditional music are available through various media, providing much-needed access to traditional music knowledge globally. ICTM is thus a resilient platform to strengthen these efforts.

ICTM Nigeria is growing stronger as more and more people are informed about the opportunities that abound in the Council.

Slovenia

by Mojca Kovačič, Chair of National Committee



Members of the ICTM National Committee for Slovenia work in different institutions as well as independently, but nevertheless cooperate in many joint activities, most often in research projects, in organising symposia and concerts in Slovenia, and in participating in scholarly gatherings in other parts of the world. Within ICTM they are active in several Study Groups and at World Conferences. In 2022 there are 13 ICTM members based in Slovenia, the highest number ever, and a large number for such a small country.

Research work is mostly linked to national and European research policies and methods of research funding, which results in our work being constrained to short two- and three-year-long projects, as well as generating uncertain employment for young researchers and a constant search for project opportunities in a saturated and highly competitive market. Nevertheless, we are pleased to have successfully acquired and implemented several projects, both national, funded by the National Research Agency ARRS, and international, the result of collaboration with various partner institutions.

Most members of the National Committee were involved in the research project “Music and Ethnic Minorities: (Trans)Cultural Dynamics in Slovenia After the Year 1991” (lead by Svanibor Pettan), which resulted in two important publications: an [edited volume with contributions by thirteen authors](#) and the thematic issue “[Music, Migration and Minorities](#)” of *Musicological Annual* (edited by Ana Hofman and myself, Mojca Kovačič), with selected contributions by different scholars from the field, which also served as a festschrift to celebrate Pettan’s sixtieth birthday.

Four ICTM members (Hofman, Pettan, Kovačič, and Rajko Muršič) worked together on intersections between music, sound, and affect as related to political action within the project “Music and Politics in the Post-Yugoslav Space: Toward New Paradigm of Politics of Music at the Turn of Century” led by Ana Hofman. Information about the project and its results can be found [on this website](#). Urša Šivic and Kovačič conducted extensive research on bilingual (Slovene-German) songs in Austrian Carinthia during their month-long residency at the Gustav Mahler Private University of Music in Klagenfurt, Austria. We continue our collaboration with colleagues at the university as part of the

Music@AlpeAdria initiative. The research was also part of the project “[Song Reflections on Intercultural Coexistence](#),” which was completed this year at the Research Centre of the Slovenian Academy of Sciences and Arts ZRC SAZU. Currently, several ICTM members (Kovačič, Drago Kunej, Rebeka Kunej, Muršič, Pettan, and Šivic) are participating in a project of the Department of Musicology, Faculty of Arts, University of Ljubljana, titled “[Youth Music After 1945 and Musical Youth of Slovenia](#).”

We have also been successful in carrying out some international research projects, which are increasingly supported by both national and European research policies. In 2018, together with Hungarian colleagues, we completed the “Memory of Religion in Folk Music Archives” project, a study of religious and ritual songs, which was published in the journal *Traditiones* 48/2 under the title “[Ritual Songs Between Liturgy and Folk Tradition](#),” edited by Drago Kunej and Urša Šivic. In 2021 we started the project “In New Disguise: Changes in Traditional Music and Dance Culture in Hungary, Slovenia, and Around,” which is focused on the contemporary use and presentation of Slovenian folk music and dance, particularly in comparison and interplay with the Hungarian space and the dance house movement (both led by Drago Kunej of ZRC SAZU). Since March 2022, the research project “Folklore Revival in Post-

Socialist Countries: Politics, Memory, Heritagization, and Sustainability” has been conducted in collaboration with the Institute of Ethnology of the Czech Academy of Sciences (led by Daniela Stavělová of the Czech Academy of Sciences and Rebeka Kunej of ZRC SAZU).

Researchers from different countries regularly collaborate in small, two-year bilateral projects that enable reciprocal visits and research work with researchers from different institutions (since 2017, bilateral projects have been conducted with the USA, Bosnia and Herzegovina, and Germany). We were partners (from September 2018 to February 2021) in the European Regional Development Fund project within the cooperation programme EU INTERREG V-A Slovenia-Hungary. The applied project “[Folk Music Heritage](#)” focused on the preservation, archiving, and digitisation of folk music in the area of the Mura and Rába rivers (led by Rebeka Kunej at ZRC SAZU).

With the support of the Slovenian National Commission for UNESCO, we organise the annual concert “Zajuckaj in zapoj” [Shout and sing], where the project results are presented to a wider audience in concert form (available [on YouTube](#)), and the annual concert of the Cultural and Ethnomusicological Society “Folk Slovenia,” featuring musicians



Participants of the 32nd Symposium of the ICTM Study Group on Ethnochoreology. Brežice, Slovenia, August 2022. Photo provided by Mojca Kovačič

who revive folk music. Rebeka Kunej, Drago Kunej, Urša Šivic and Mojca Kovačič were also involved in initiatives for the inscription of various music and dance practices in the National Register of Intangible Cultural Heritage of the Slovenian National Commission for UNESCO.

Following the past National Committee report, Svanibor Pettan completed his term as ICTM Secretary General, was elected Vice President (2017), and President (2021). He was also elected (2017) and re-elected (2021) Chair of the Study Group on Music and Minorities. He was actively involved in the realisation of World Conferences (Ireland 2017, Thailand 2019, Portugal 2022), Colloquia (Canada 2019), Fora (United Arab Emirates 2017, China 2018), and several Study Group symposia. In addition to his regular teaching and chairing post in ethnomusicology at the University of Ljubljana, Pettan serves as a visiting professor at several universities worldwide and involves scholars and students from Slovenia and abroad to enrich the teaching process at the University of Ljubljana. Pettan has received three major awards in Slovenia in the recent past, including the Faculty of Arts Life Achievement Award (2017), the University of Ljubljana Golden Plaque (2018), and the Slovenian Research Agency Excellence in Science (2019). In 2022, he became a regular member of Academia Europaea. Ana Hofman has received the Danubius Mid-Career Award from the Austrian Ministry of Education, Science, and Research, and the Institute for Central Europe and the Danube Region in 2018.

Every late August, an annual symposium takes place as a part of the renowned music festival Nights in the Old Ljubljana Town. It is organised jointly by the Imago Sloveniae Foundation, the Institute of Ethnomusicology ZRC SAZU, the Department of Musicology (Faculty of Arts, University of Ljubljana), and the Cultural and Ethnomusicological Society “Folk Slovenia.” In 2017 we hosted the 15th Symposium of the ICTM Study Group on Music Archaeology, titled “Music in the Stone Age”; in 2018 we hosted ICTM National Representatives at the symposium “Sounds of Minorities in National Contexts”; in 2019 international researchers gathered at the symposium “Sound, Song and Politics”; and in 2020, already affected by the COVID-19 pandemic, we hosted the symposium “Music and Ethnic Minorities: (Trans)Cultural Dynamics in Slovenia After 1991.” In 2021 we adapted to the new situation and organised the symposium “Music–Religion–Spirituality” entirely online. This symposium was the springboard for the establishment of the new ICTM Study Group on Sacred and Spiritual Sounds and Practices. The resulting papers are available in the special issue of the journal *Musical Annual* 58/1, titled

“[Music–Religion–Spirituality](#)” (edited by Irene Markoff and Maja Bjelica. In 2022, the yearly symposium’s theme was “Youth Music in the Slovenian Past and Present.” Last but not least, we must mention yet another important symposium held in Brežice, Slovenia, right after the most-recent ICTM World Conference in Lisbon, namely, the 32nd Symposium of the ICTM Study Group on Ethnochoreology. This symposium had a hybrid character, with more than a hundred participants; almost three quarters were present on site, which was an achievement in these uncertain times.

Publications

In this section I will list some recent and most representative publications by members of the National Committee.

In 2017, the book *Music from Both Sides: Gramophone Records Made by Matija Arko and Hoyer Trio* (Drago Kunej and Rebeka Kunej) was [published by ZRC SAZU in English](#). The authors also prepared an exhibition on the theme of the book, which has so far been shown in two museums in Slovenia.

In 2019, Oxford University Press published *The Handbook of Applied Ethnomusicology*, in three separate paperbacks edited by Svanibor Pettan and Jeff Todd Titon. In 2022, the University of Ljubljana Press and ICTM jointly published the monograph *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades*, edited by Svanibor Pettan, Naila Ceribašič, and Don Niles, featuring more than 100 contributions from around the world.

A special issue of the journal *Traditiones*, Vol 49/2, titled “Ethnomusicological and Ethnochoreological Discussions” [was published in 2020](#) (edited by Mojca Kovačič and Rebeka Kunej), while this year’s issue of the same journal will be devoted to research in the field of multilingual expression in music.

In 2021, a special issue of *Popular Music and Society*, titled “Music and the Politics of Memory: Resounding Antifascism Across Borders,” was published (edited by Ana Hofman, Federico Spinetti, and Monika Shoop). In 2021, Alma Bejtulahu defended her dissertation on music and dance practices of women with post-migrant backgrounds.

United States of America

by *Tomie Hahn, Chair of National Committee*

Greetings everyone!

In the last few years academic societies and non-profit organisations throughout the United States have been revisiting the complicated and often problematic histories of academic disciplines. A vision for a more just and resilient ethnomusicology includes examining how methodologies were established and sustained, who has access, who has a voice, how systems of communication may need to be revised, service, addressing academic and public-facing employment concerns, to only list a few. I am pleased to report that members of the Society for Ethnomusicology (SEM) have been transforming the field individually and through groups (sections, special interest groups, committees, mentoring groups, public-facing organisations, advocacy groups, Board, Council) to empower each other and to support new aspirations for a sustainable, diverse, and equitable future for ethnomusicologists and our field. In this report I will focus on one of these transformations—the launch of the Global Online Chapter of the Society for Ethnomusicology—hoping to entice ICTM members to join us.

Why start an online chapter of SEM? The list of reasons is long, yet I appreciate the opportunity to convey why we are so enthusiastic. During this time in history, it is imperative to decrease our carbon footprint, yet at the same time it is also vital that we reach across the globe to initiate and strengthen bonds between artists, researchers, activists, and administrators. If this sounds like a challenging paradox, I agree! Our ambition is to enable communication about music and dance, and their related subjects (such as ritual, religion, disability, gender, to name only a few) smoothly across the globe via an online chapter.

This year a large international team, chaired by Jennifer Post, has been working diligently to launch the Global Online Chapter of SEM in the spring of 2023. In the fall *SEM Newsletter* the committee states that the chapter “is designed to be an accessible and inclusive creative initiative. Our online and virtual activities will unite and connect people engaged in the performing arts and sound studies, opening safe spaces where they can share their current interests and research ... We recognise that the in-person conference for SEM continues to be a valuable forum for social gathering and information exchange. However, we also acknowledge that



disability, immobility, economic challenges, geopolitical differences, health, and climate concerns affect attendance at these events by significant segments of our membership, imposing restrictions on mobility and participation in meetings. This situation creates a demographic at in-person meetings that is not fully representative of the diversity of peoples engaged in ethnomusicological work, limiting our opportunities for sharing new ideas and approaches.”

Beyond an annual spring chapter meeting, the committee is already excited about including other initiatives such as micro conferences, workshops, and mentoring programmes. While the chapter is still a work in progress, it will soon have [a homepage at the SEM website](#).

I am proud to introduce the Global Online Chapter Committee members: Ailsa Lipscombe in Wellington, New Zealand; Clint Bracknell in Brisbane, Australia; Yuiko Asaba in Huddersfield, UK; Stephen Wilford in Cambridge, UK; Olusegun Titus in Ife, Nigeria; Juan Fernando Velásquez in Medellín, Colombia; Sunmin Yoon in Newark, Delaware; Aaron Allen in Greensboro, North Carolina; and Jennifer Post in Tucson, Arizona.

Interested in getting involved? Or share ideas? Please contact the Global Online Chapter Committee chair, Jennifer Post at jcpost@arizona.edu.

I hope to greet some of you this 10–13 November in New Orleans for the 67th Annual Meeting of the Society for Ethnomusicology. This year the conference will be held jointly with the American Musicological Society and the Society for Music Theory. There is an exciting pre-conference on 9 November, organised by the Gertrude Robinson Network: “Powerful Possibilities: Promoting Sustained Relationships between the Society for Ethnomusicology and Historically Black Colleges and Universities.”

Vietnam

by *Pham Minh Huong, Chair of National Committee*

Traditional music is an integral part of Vietnamese traditional culture which has always been preserved and promoted in the country. As an ICTM member and the person who is in charge of organising and directly participating in different activities of the Vietnamese Institute for Musicology (VIM), I will summarise the most important activit-



ies relating to traditional music that VIM has carried out in recent years.

The main activities of the Vietnamese Institute for Musicology in recent years are the collection of forms of traditional music still practiced in communities, and restoring musical forms that are little or no longer practiced. This restoration has been done by interviewing folk artists and researching related materials. Examples of content collected in recent years are listed below:

- * Fieldwork and collection of the ritual “Pang Then” of the Tày ethnic group in Hòa Mạc commune, Văn Bàn district of Lào Cai province (2017);
- * Collection of Bống rỗi dance and singing art of the ritual “Đáo lệ kỳ yên—Chầu Năm bà Ngũ hành” [The ritual to pray for peace—worship Five Goddesses representing five phases of [Fire](#), [Water](#), [Wood](#), [Metal](#) or Gold, and [Earth](#) or Soil] in Ho Chi Minh City (2017);
- * Collection of folk music of the Raglai people (2018);
- * Collection and preservation of folk music and dance in some traditional festivities of the Chăm Balamon people in Ninh Thuận province (2019);
- * Reconstitution and revival of singing sessions of ancient Quan họ folk songs in the Hoài Trung hamlet, Liên Bảo commune, Tiên Du district of Bắc Ninh province (2019);
- * Collection and preservation of the Rom Rôbăm theatre art and other forms of folk music of the Khmer people in Sóc Trăng province (2019);
- * Collection and revival of Quan Làng singing in the wedding ritual and other folk tunes of the Tày ethnic group in Thạch An district, Cao Bằng province (2020);
- * Collection of ritual music of the Bahnar ethnic group in the New Rice celebration in Mơ Hra village of Kông Lơng Khơng commune, and the Ear-blowing ceremony in Leng village, Tơ Tung commune, Kbang district of Gia Lai province (2020);



A piece of music performed by Bahnar people in Kbang district, Gia Lai province, Vietnam. Photo provided by Pham Minh Huong.

- * Collection of folk-music tunes of the Bahnar ethnic group in Kgiang village, Kông Lơng Khơng commune, Lơ Ku commune, and Krông commune, Kbang district of Gia Lai province (2021); and
- * Collection of folk music songs of the Mường ethnic group in Lạc Sơn district of Hòa Bình province (2021).

In addition to collection and restoration in the communities, traditional music has also been propagated among the general public. In recent years, VIM has published books and released CDs, including:

- * *General Collection of Research on the Xoan Singing of Phú Thọ Province (2017)*. This book is a collection of research on aspects related to Xoan singing, which is recognised by UNESCO in the List of Intangible Cultural Heritages in fields of history, culture, music, etc.
- * *Then Singing of Tày, Nùng, and Thái Ethnic Groups in Vietnam (2019)*. This set of books introduces the lyrics and rhyme of *Then* singing, which is the main element in a popular form of belief of the Tày, Nùng, and Thái ethnic groups in Vietnam. The materials published in this book set were collected by VIM over many years in 11 provinces and cities having *Then* heritage.
- * *The Bài Chòi Art in the Central of Vietnam (2021)* is a collection of materials providing objective, truthful, and comprehensive overviews on aspects of Bài chòi art's activities in different localities. Bài Chòi art is recognized by UNESCO in the Representative List of the Intangible Cultural Heritage of Humanity.
- * *Gánh tương tư* is a CD featuring Ca trù singing performed by folk artists Nguyễn Thị Chúc and Nguyễn Phú Đệ.
- * *Ca trù mai nhất phẩm* is a set of CDs presenting performances of Ca trù singing through the voice of People's Artist Quách Thị Hồ.
- * *Cầm ca cung lý xưng vô địch* is a set of CDs presenting performances of Châu văn singing performed by two senior folk artists: Lê Bá Cao and Nguyễn Văn Tuất. Châu văn singing is a special musical element in the religious practice of the Three Realms worshipping the [mother goddesses](#). Recognised by UNESCO, this religious practice was inscribed in the Representative List of the Intangible Cultural Heritage of Humanity.

To spread and promote Vietnamese traditional music, we also organised performances of traditional music domestically and abroad. Additionally, we organised classes to introduce tradi-

tional music and musical instruments for pupils and students of secondary schools, high schools, and universities. These activities are listed below:

- * Performance of Vietnamese traditional music in an international music festival organised in Uzbekistan.
- * Participation in the Flute Festival of the Association of Southeast Asian Nations (ASEAN) to “honour ASEAN’s traditions through cultures.” The festival was held in the Republic of Korea and Indonesia.
- * Participation in the 5th International String Instruments Festival held in Negros Occidental, Philippines.
- * Performance and introduction of musical instruments for students in Wesleyan College and New Era University in the Philippines.
- * Performance and introduction of traditional music heritages in Vietnam National Villages for Ethnic Culture And Tourism.

I have presented several activities of research and propagation of Vietnam’s traditional music in recent years. The Vietnamese Institute for Musicology hopes that we will have more opportunities to cooperate with ICTM members in regards to research, preservation, and promotion of traditional music in general, and Vietnamese traditional music in particular, especially the research comparing the forms of Vietnam’s traditional music with similar musical forms in the world.

Reports from ICTM Study Groups

Ethnochoreology

by *Placida Staro, Study Group Chair*



Members of the Study Group on Ethnochoreology attended its 32nd Symposium in Brežice, Slovenia, on 29 July–5 August 2022. The symposium was one of the most successful ever, in terms of organisation and programme. A total of 40 presenters contributed to the theme “Reconsidering Knowledge Production in Dance Research,” and 41 presenters spoke to the second theme “Inclusion/Exclusion in Dance Communities.” The symposium also included dance workshops, excursions, and tours of the Posavskeje Muzej Brežice and the town itself.

The symposium was conducted a hybrid format, with about 70% of presenters and attendees in person, and 30% virtually. Congratulations are due to the Organising Committee members Rebeka Kunej (Chair), Alenka Černelič Krošelj, Mojca Kovačič, Andreja Matijevc, Anja Serec Hodžar, and Andrej Tomazin, and the Programme Committee, Placida Staro (Co-Chair), Kendra Stepputat (Co-Chair), Ann R. David, Ronald Kibirige, Jeanette Mollenhauer, Mehmet Öcal Özbilgin, and Colin Quigley. Study Group members are grateful to the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU) in cooperation with the Posavje Museum Brežice and the Slovene Ethnological Society for their outstanding efforts in hosting the symposium.

During the business meeting, Placida Staro was elected as the new Study Group Chair, and Andriy Nahachewsky was elected as the new Study Group Secretary. Siri Mæland continues as Vice Chair. Ex-officio members of the Executive Committee are Tvrtko Zebec (Chair of Publications Committee), Rebeka Kunej (Chair of Past Symposium Committee), and Mehmet Öcal Özbilgin (Chair of Upcoming Symposium Committee). Sincere thanks are due to Catherine Foley, the outgoing Chair, and Dalia Urbanavičienė, Chair of the 2021 Symposium in Klaipėda, Lithuania.

The membership passed revisions to the Study Group Bylaws (available on [the Study Group's website](#)), accepted a proposal to host the 2024 symposium in Turkey, and agreed on the first theme for that meeting to be “Dance on Film and Video.” The proceedings from the previous symposium in Klaipėda, Lithuania, held just 12 months before, were dis-

tributed to authors and made available at the 2022 symposium. This publication, *Dance and Economy, Dance Transmission*, was co-edited by Dalia Urbanavičienė and Anne von Bibra Wharton.

In 2022, the ICTM Study Group on Ethnochoreology includes 149 active members and 144 “associate members” who engage temporarily or intermittently. We communicate via our webpage on the official ICTM site, through the ETNOKOR dedicated listserv (hosted at the Smithsonian Institution), and via our Facebook page [Members of the ICTM Study Group on Ethnochoreology](#). The Study Group is pleased to note the large number of new members joining our activities, including the latest symposium.

Indigenous Music and Dance

by *Muriel Swijghuisen Reigersberg and Shuo Niki Yang, Vice Chair and Secretary, respectively*



The ICTM Study Group on Indigenous Music and Dance has been busy these past few months. We had an excellent presence at the 46th ICTM World Conference (Lisbon, Portugal, 21–27 July 2022) and were able to host our business meeting (or “welcome meeting”) and attend the 4th Assembly of Study Group Chairs to deliver our Chair’s report. Numerous members offered panels and performances relevant to Indigenous issues both online and in person. A particular highlight was the workshop “*Inyjalarrku Manyardi* – Indigenous Song and Dance from Warruwi (Goulburn Island, Australia)” presented by Rupert Manmurulu, Renfred Manmurulu, Tamia Fejo, and Reuben Brown, which had its audience on its feet, dancing away.

At our welcome meeting, Yuh-Fen Tseng presented [a new website](#) which captures the then Study-Group-in-the-Making’s activities in Taiwan in 2020, during its inaugural symposium which led to the Study-Group-in-the-Making’s ratification as a full ICTM Study Group. Please have a look and enjoy the content! The papers for this founding Taiwan symposium are being published as bilingual conference proceedings, in print and in an online multimedia format.



Participants of the inaugural Symposium of the ICTM Study Group on Indigenous Music and Dance. National Dong Hwa University, Taiwan. 30 November 2020. Photo provided by Yuh-Fen Tseng

The Study Group has also been hard at work finalising the programme for its joint symposium with the National Recording Project for Indigenous Music and Dance in Australia (NRPIPA) hosted by the Indigenous Knowledge Institute, University of Melbourne, Australia, on 30 November–3 December 2022. The joint symposium will primarily be delivered in an online format, and coincide with the International Day of People with Disabilities on 3 December 2022.

For December 2023, the Study Group for Indigenous Music and Dance is also looking forward to collaborating with colleagues in Sri Lanka on a joint symposium. Details will be confirmed via the Music and Minorities Study Group.

Lastly, the Study Group would like to remind readers that to join this Study Group or attend its meetings all that is needed is an interest in the study and performance of Indigenous music and dance, and an ICTM membership. We welcome new members and look forward to receiving you at our future events!

Mediterranean Music Studies

by Ruth Davis, Study Group Chair



The Study Group on Mediterranean Music Studies held its 13th symposium virtually on 23–28 September 2021, on the theme “Music, Power and Space: A Mediterranean Perspective.” Originally slated to be hosted in June 2020 in Tangier, Morocco, by the Kasbah Museum of Mediterranean Cultures and the Tangier American Legation Institute for Moroccan Studies, the symposium was twice postponed due to COVID-related restrictions. The Programme Committee comprised Fulvia Caruso, Oded Erez (Study Group Secretary, 2016–2021), Anis Fariji, Salvatore Morra (Study Group Secretary, 2021–) and Olivier Tourny, with Vanessa Paloma Elbaz as chair. Opening statements from the Study Group and Programme Chairs were followed by a virtual welcome from Tangier by Yhtimad Bouziane, the associate director of the Tangier American Legation Institute for Moroccan Studies. Ms. Bouziane urged the Study Group to come to Tangier for another event in the near future.

The decision to hold the 13th symposium in Tangier aimed to build on the work of the 12th symposium, held in Essaouira, Morocco, in 2018. This symposium—the first to be held in North Africa and indeed, outside Europe—was aimed specifically at encouraging and facilitating a wider participation of scholars from across the Maghreb and the

Mediterranean region. As was the case for the Essaouira symposium, ICTM made available funds through the Study Group Allowance that would have contributed to the expenses of a sizeable number of participants, had the 13th symposium been held in person in Tangier. Thus the programme included a significant presence of scholars from the Maghreb and other Mediterranean countries based in European, Turkish, Levantine, and North African institutions, as well as a colleagues from elsewhere in Europe and North America.

The wide diversity of themed panels included: Panel I, “Sound, Power, and Inheritance: Ritual Spaces in the Eastern Mediterranean,” chaired by Vanessa Paloma Elbaz with papers by Olivier Tourny, Ikbal Hamzaoui and Sahin Yaldiz; Panel II, “Movement, Space, and Belonging: Hierarchies of Place,” chaired by Matthew Machin-Autenrieth with presentations by Gabrielle Messeder and Jillian Fulton-Melanson; Panel III, “Urban Music Redefining Power: Movement, Performance, and Pleasure,” chaired by Salvatore Morra with papers by Ann Myriam Abdelhak, Liza Munk, and Kendra Salois; Panel V, “Sociality, Music, and Spaces of Negotiation in Moroccan Music,” chaired by Judith Cohen with Eric Petzoldt and Jauk Armand ElMaleh presenting.

Panel VI “Spaces of Tradition: Andalusi Music and Power,” was chaired by Jean Lambert with Amin Chaachoo, Thilo Hirsch, and Yassir Bousselam presenting; Panel VII, “Intimacy, Influences, and Musical Infrastructures,” chaired by Fulvia Caruso with presentations by Ruth Davis, Salvatore Morra, and Susannah Knights; Panel VIII, “Space, Language and Hierarchy: Power Across Genres and Beliefs,” chaired by Oded Erez with Maria Rijo Lopes da Cunha, Liqaa Marooki, Jennifer Sherrill, and Richard Nedjat Haiem presenting; Panel IX, “Mediterranean Musical Space: Archives, Collaborations, Strategies,” chaired by Olivier Tourny with Judith Cohen and Oded Erez presenting.

Panel X, “Spirits of the Diaspora: The European Gnawa at the Frontiers of the Urban,” was chaired by Stefano Portelli with presentations by H  l  ne Secheyay, Portelli, and Antonio Baldassarre, and with Deborah Kapchan as discussant; Panel XI, “Amazigh Music: Power and Symbolism in Space,” chaired by Liqaa Marooki with Ghadir Elidrissi, Mohammed Oubenal, and Ahmed Aydoun as presenters; Panel XII, “Microhistories of Sonic Encounter in Colonial North Africa: Representation, Symbolic Violence, and Diplomacy,” chaired by Ruth Davis with Stephen Wilford, Matthew Machin-Autenrieth, Samuel Llano, and Vanessa Paloma Elbaz as presenters.

Panel XIII, “Music and Power in Medieval Inter-Religious Musical Spaces,” was chaired by Dorit Klebe with Kirsten Beck and Ed Emery presenting; Panel XIV, “Sonic Politics: Music in Egypt, Twentieth and Twenty-first Centuries,” chaired by Anis Fariji with Severine Gabry-Thienpont, Jean Lambert, and Kawkab Tawfiq presenting; and Panel XV, “Real and Virtual Spaces of Exchange: Rewriting Expected Power Dyads,” chaired by Maria M. Rijo Lopes da Cunha with Dorit Klebe and Carolyn Ramzy presenting.

Because of last-minute cancellations due to illness or other unforeseen circumstances, panel IV did not take place. We had presenters signing in from Cairo, Paris, Rabat, Washington DC, California, London, Marseille, Aberdeen, Toronto, Tel Aviv, Tunis, Italy, Turkey, Copenhagen, and elsewhere. A salient feature of the virtual format was the opportunity it gave for a diverse spectrum of scholars and musicians who were not presenting to join for the discussions, as it occurred for the Gnawa session.

Programme highlights included various cultural events planned for the Kasbah Museum and the Tangier Legation Museum, which were presented instead as online “live” events. These included a concert by the Arabo-Andalusian Tamsamani Orchestra from Tetouan, filmed in the School of Traditional Arts in Tetouan, with English language introductions to the repertoire, poetry, and performance practice given by the lead singer, Zaineb Afailal. This pre-recorded concert, produced specially for the symposium, was generously underwritten by the ERC-funded project “Past and Present Musical Encounters Across the Strait of Gibraltar” based at the Universities of Aberdeen, Cambridge, and Manchester. Another key featured event was the world-premiere screening of Antonio Baldassare’s film *Mussem*, a multi-year project filmed during a pilgrimage outside of Meknes, Morocco, which provided a lived experience of the transformational power of trance and pilgrimage. The symposium also included one live performance in real time: a performance/presentation by composer/performer Ariel Lazarus, who spoke about his composition “Scenes from a Mediterranean Childhood” on music and migration. He performed from his garden *sukkah*, a temporary dwelling built for the Jewish holiday of Sukkot [tabernacles] which fell during the week of the symposium.

The symposium concluded with the business meeting led by Ruth Davis, Study Group Chair. Given the limitations of the online format, the meeting agreed to save any conclusive discussion of important issues to the next business meeting, which would hopefully take place in person at the World Conference in 2023. Ruth Davis played tribute to the contribution made by Alessandra Ciucci, Vice Chair since 2016,

who had stepped down from her position in the early months of the COVID pandemic to attend to competing professional commitments. She noted that, prior to her election as Vice Chair, Alessandra had played an active role in promoting the work of the Study Group among Maghrebi colleagues and encouraging their participation. Crucially, having served on the programme committee of the 11th symposium held jointly with the International Musicological Society (IMS) in Naples in 2016, Alessandra was instrumental in enabling the Study Group to hold its very first symposium in the Maghreb in Essaouira, Morocco, in June 2018, for which she also served as programme chair. Thanks to her efforts, the Maghrebi participation in this event was generously supported by a Global Humanities Project Grant from Columbia University, complementing the support provided through the ICTM Study Group allowance, then in its inaugural year.

Davis also warmly thanked Oded Erez, Study Group Secretary since 2016, who had stalwartly steered the Study Group through three symposia: Naples (2016), Essaouira (2018), and the present virtual “Tangier” symposium, for which he had also served on the programme committee. Davis noted that in addition to carrying out the regular administrative tasks, including managing the Study Group website and mailing list, Oded had performed an active role in the decision-making process of the executive committee, offering helpful insights with characteristic tact and diplomacy. Vanessa Paloma Elbaz, who as both organiser and programme chair for the present symposium had effectively been serving as a de facto Vice Chair, was formally elected to this position, and Salvatore Morra, who had played a pivotal role in liaising between the Study Group and IMS for the 2016 joint symposium, was elected Secretary. The Chair also took the opportunity to announce the forthcoming publication *Music and Encounter at the Mediterranean Crossroads: A Sea of Voices*, edited by Ruth Davis and Brian Oberlander, based on selected papers from the Essaouira symposium, published by Routledge in November 2021.

The meeting offered a hearty vote of thanks to Vanessa Paloma Elbaz for her heroic determination and perseverance in steering the symposium through the vicissitudes of the COVID-19 pandemic, and to Vanessa and the programme committee for producing such a rich and diversified programme.

[Editor’s note: this report was submitted to the April 2022 issue of this *Bulletin*, but it was inadvertently excluded from it due to a technical mistake. The editor sincerely apologises to the submitter and our readers for the oversight.]

Music and Dance in Southeastern Europe

by Dóra Pál-Kovács, Dilyana Kurdova,
and İdris Ersan Küçük, on behalf of the
Study Group

Report on the 8th Symposium of the ICTM Study Group on Music and Dance of Southeastern Europe, Istanbul, Turkey, 10–13 May 2022, “Gender, Virtual Communications and Legacies of Empires”



After the unprecedented times we lived through the past two years, our Turkish friends finally had the opportunity to host us all in person as well as online. The İstanbul Üniversitesi’s exquisite Rektörlük Mavi Salon was our meeting place for four days, inviting us to elaborate on three main topics but also allowing us to share our experiences, thoughts, and appreciation for each other. This hybrid conference included two panel sessions, one poster session, and 15 paper sessions totalling 53 papers, of which 6 were presented online.

Having been forced to stop the until-now-normal way of living, working, and experiencing life, it was necessary that one of the main topics of the conference would be “the new normal,” namely “Music and Dance in Virtual Communications.” Some of the papers presented concerned the way people lived through these unprecedented times, and how they reacted and adapted to the turmoil.

Daniela Ivanova-Nyberg shared her observations on various aspects of teaching and learning Bulgarian dances via Zoom. Dilek Cantekin Elyagutu and Kerem Cenk Yilmaz elaborated on the transactional distance theory of distance education and discussed the effect of online learning on the traditional dance culture of Turkey. Gül Kaplan Ekemen also explored the topic from the angle of virtual stage performances and the pros and cons of this new way of virtual culture using the example of the Evdekal campaign. Iva Niemčić and Joško Čaleta gave two Croatian examples in light of the new normality, i.e., the continuity and development of the Lastovo Carnival and traditional vocal music-making. Ivona Opetcheska Tatarchevska observed the subject from the point of view of the professional folk dance scene in Serbia, Macedonia, and Croatia and the “Tradicija Nova” ethno summit. Christos Papakostas took a different approach, by analysing music and dance communities on YouTube within

the larger frame of the relations between folk cultures in Greece and Turkey. Muzaffer Sümbül spoke about digital cultural environments and the formation of network societies. Joško Čaleta emphasised the need for digital databases in times like these by showcasing the Klapa singing development in Croatia. Ivanka Vlaeva presented *Crypto Music*, the product of distant communication which we have all now experienced, revealing the numerous opportunities it offers to the market in a digital age.

The second topic of the symposium focused on gender and sexuality in music and dance in southeastern Europe. By bringing issues of sexuality and gender to the forefront we consider that the factor of gender is one of essential importance for the interpretation of dance and music cultures, thus dancing and music-making may be approached as a place where gender identities are not only represented but also constructed.

Nick Green emphasised an outline of the traditional forms of Romanian men's dancing, focusing on the "corps" type group dances. Liz Mellish pointed out that the Transylvanian *călușeri* dances hold a place in Romanian collective memory. Paul-Alexandru Remes presented different perspectives on who and when young men can participate in social life in Romanian communities. Vivien Szőnyi spoke about how dance as a sociocultural practice constructs women's roles in life in a Moldavian village. Dóra Pál-Kovács dealt with feminine and masculine gender roles in certain gestures and touching movements in a twentieth-century couple folk dance from Magyarózd. Gökçe Asena Altınbay covered gender inequality in Turkish folk dance organisation, and how the practices aimed to prevent gender discrimination. Sevi Bayraktar focused on gender and Turkish folk dance in the remarking of revolutionary spaces. Idris Ersan Küçük talked about the Black Sea region of Turkey, where cultural identities are very dominant in social life. Natalia Koutsougera focused on the Greek LGBTQ movement and constructions of gender and sexuality among Greek female rap groups. Alma Bejtullahu gave a presentation about the traditional concept of sworn virgins, an old custom that regulates the transformation of gender/sexuality. Velika Stojkova Serafimovska discussed the example of the Macedonian Roma musician Baysa, who dresses as a woman in men's clothes. Bengi Çakmak presented atmospheric black metal music, a specifically masculine music with all its gender implications. Bahar Gjuka started her speech with a personal family example, and continued with different segments of women's life, and Turkish folk songs about child marriages. Ayano Tamaki observed the change of sexual expression through the example

of the *chalga* singer Azis in Bulgaria. Marko Kölbl illustrated a critique of heteronormativity by Croatian examples. Sanja Ranković and Mirjana Zakić referred to how the role of Serbian women in Kosovo and Metohija has changed from limited positions in social action. Dilyana Kudova discussed how women earned their right to take part in traditionally male folklore rituals. Gamze Tanrivermiş and Abdullah Akat shared information about the Turkish and Georgian *berikoaba* and *kalandar* customs with regard to gendered representations. Gonca Girgin and Elif Özen highlighted the authority, crisis, and reconciliation of the Erotic Karaköz, shadow theatres of the Ottoman Empire.

The largest topic of the symposium was "Legacies of Empires on Dance and Music in South Eastern Europe" with 26 presentations showing the vast reach of this subject. Also a couple of presentations could be considered under this topic's umbrella because of their joint or multilayered features.

László Felföldi, the symposium's guest of honour, gave an overview of the multifaceted dance and music panorama of Banat (Voivodina, Serbia), a northern region of Southeastern Europe in the middle of the twentieth century. Mojca Kovačič pointed out the ideas of legacies: Slavic against German during the Austro-Hungarian monarchy or Alpine and European against Balkan. Jakska Primorac's presentation drew attention to the importance of the centuries-long influence of Italy (and sporadically France) on the music of the East Adriatic, Ionian, and Aegean regions. Bernard Kleikamp described the life and work of Dutch ethnomusicologist Wouter Swets. Urša Šivic focused on France Marolt, the founder of the Institute of Ethnomusicology in Ljubljana, Slovenia, and his tendencies toward cultural decolonisation. Baia Zhuzhunadze delved into Bayar Shahin's archive of traditional music of Georgians living in Turkey and its importance for reviving traditional pieces already forgotten in Georgia. Vesna Bajić Stojiljković discussed that Serbian and Bosnian choreographers and researchers reflected different Empires in certain dance-music parameters, as well as choreographical principles and procedures. Anastasija Živković underlined that Ottoman legacy can be recognised among various cultural elements in the traditional dance genre *čoček*. Archontia Makri Doulgeri explained Anastenaria, a religious ritual taking place twice a year in Ayia Eleni, Serres, Greece. Arbnora Dushi conveyed that the influence of the Ottoman heritage is still present in many traditional ceremonies of Albanians in Kosovo. Krenar Doli's paper presented the tradition of Aheng for men in the city of Gjakova (Southwest Kosovo), which represents the gathering of many people for celebration. Bubulinë Sylá discussed the rhythm and move-

ments of (semi)circle dances among Albanian weddings in Kosovo. Visar Munishi talked about the last days of the bride-to-be at her parents' house until the day of marriage, which are considered amongst the most sensitive parts of the Albanian traditional marital rituals. Arzu Öztürkmen approached Ottoman cultural heritage from the perspectives of global history and history of emotions. Mehmet Öcal Özbilgin focused on the effect of the power of the Ottoman period on the communisation and separation of the traditional dance heritage of today's nation-states. Zdravko Ranisavljević reflected on Ottoman influence in the dance tradition in Novi Pazar, Serbia. Rumiana Margaritova pointed out that the “socialist” period of Bulgaria (1944–1989) gives proverbial examples of changing attitudes towards the Ottoman heritage. Lisa Gilman mentioned that contemporary conflicts are rooted in the historical layers of past empires combined with the same human desire to control and dominate peoples. Belma Oğul emphasised that throughout history, the mobility of the population and the change of the political borders has resulted in entangled cultures of the people. Athena Katsanevaki discussed Greek-speaking Muslims in the area of Western Macedonia, Greece, who moved into Asia Minor in 1922. Amal Msakni discussed the Alevi-Bektashi community, which is known by its rich musical corpus and choreographic heritage. Okan Ceylan explained the influence of the Tobacco Regie Company of the Ottoman Public Debt Administration in the story of Kerimoğlu Zeibek, which is both a folk song and folk dance. Aleksandra Kuzman presented online the title “Alla Turca and Alla Franca: Macedonian Chalgia Music, a Sound Between Empires.” Serkan Şener's paper focused on the performer profile of Turkish string ensembles, which were dominated by Romani musician families. Marija Dumnić Vilotijević examined the role of one music element's past in the policy of UNESCO's intangible cultural heritage safeguarding process.

Mehmet Öcal Özbilgin, Study Group Chair, gave thanks to the Local Arrangements Committee and the technical team, while the Study Group's Executive Committee and the ICTM National Committee for Turkey expressed their gratitude to Mahmut Ak, rector of İstanbul University, and to Abdullah Akat, Chair of the Local Arrangements Committee for their hospitality and friendship.

Music and Dance of Oceania

by Georgia Curran, Study Group Chair



After Brian Diettrich's six-year-long period of leadership, Georgia Curran was elected earlier this year as the new Study Group Chair. The 46th ICTM World Conference in Lisbon was an opportunity for many members to meet face-to-face after almost three years of online focus during the pandemic. The membership was very active at this conference, with many papers across the programme focusing on the Oceania region. The Study Group celebrated the publication of a chapter on the ICTM Study Group on Music and Dance of Oceania, authored by the late Barbara B. Smith, Brian Diettrich, and Kirsty Gillespie, in the book launched at the conference, *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades* (2022), edited by Svanibor Pettan, Naila Ceribašić, and Don Niles.

In Lisbon, the Study Group held a well-attended meeting which began with reflections on the heavy loss of members in the past year. Alongside last year's passing of Barbara B. Smith, an active member of ICTM and the Study Group, as well as its former chair from 1983 to 2001, the group also this year felt the significant passing of another active ICTM and Study Group member, Adrienne Kaeppeler (1935–2022), as well as other esteemed colleagues Osamu Yamaguchi (1939–2022) and Mervyn McLean (1930–2022). At the business meeting the group also discussed plans for future conferences, and the next Study Group symposium will coincide with the Festival for the Pacific Arts and Culture (FESTPAC) in Honolulu in 2024 (following a postponement from 2020) and for which Study Group member Aaron Salā is festival director. This forthcoming symposium will be a collaboration between the University of Hawai'i and the Pacific and Regional Archive for Digital Sources in Endangered Cultures (PARADISEC) based at the University of Sydney, Australia.

The Music and Dance of Oceania Travel Award, set up by previous Chair Brian Diettrich in 2017, with generous funds from the late Barbara B. Smith, was able to assist Rupert and Renfred Manmurulu to travel to Lisbon from the remote community of Waruwu, on Goulburn Island in western Arnhem land, northern Australia. Alongside Study Group member Reuben Brown from the University of Melbourne, Rupert and Renfred presented a paper titled “Remix! Sustaining Dialogues Between Past and Present in the Manyardi Song Tradition of Western Arnhem Land” as well as holding a participatory workshop on Inyjalarrku *manyardi* “mermaid



Renfred Manmurulu, Rupert Manmurulu, Reuben Brown, and Marin Naruse perform together at the Closing Ceremony of the 46th ICTM World Conference. Lisbon, Portugal, July 2022. Photo by Brian Diettrich

songs” which have been passed on to them from their father and grandfather. Workshop participants were able to hear Rupert and Renfred sing these songs, accompanied by *arawirr* “didjeridu” and *nganangka* “clapsticks” and participate in men’s and women’s dancing. During the conference, the group met Marin Naruse from Amami Island, Japan, and performed a cross-cultural collaboration of *shimauta* and *manyardi* for the conference’s Closing Ceremony.

This year the Study Group has also begun a new monthly online seminar series, during which members get together to share research and engage in discussion. The inaugural seminar in this series was presented by Genevieve Campbell on 26 May, titled “The Interconnection Between Tiwi Song Culture and Death in the Context of Artistic Creativity, Cultural Maintenance and Community Health.” We have also had seminars presented by Georgia Curran and Linda Barwick (with contributions from Barbara Napanangka Martin, Judy Nampijinpa Granites, and Lorraine Nungarrayi Granites) on “Warlpiri Women’s Minamina *Yawulyu*: Musical Change From 1970s to 2010s” as well as Amanda Harris and Steven Gagau presenting on “Dispersed Recordings and Diaspora Communities: A Case Study of Reconnecting With Old Recordings From Hula Village PNG.” Recordings of these seminars are now available on our Study Group website. Please [email Georgia Curran](mailto:Georgia.Curran@ictm.nl) for further information.

Music of the Turkic-speaking World

by Guzel Sayfullina, on behalf of Study Group



The 8th Symposium of the ICTM Study Group on Music of the Turkic-speaking World was held on 4–9 September 2022, in conjunction with the A. Altmysbbaev Institute of Philosophy, Law, and Social Research and the Kyrgyz Traditional Music Foundation, with support of the Ministry of Culture, Information, Sport, and Youth Policy of the Kyrgyz Republic. The participants of the event were hosted on the shores of the famous lake Issyk Kul. The beauty of nature and the traditional music performed daily created a favourable atmosphere for the work of the symposium.

Six days of an extremely rich programme turned into an abundance of diverse experiences for all participants, including its main organisers: Abdullah Akat (Study Group Chair, Turkey), Galina Sychenko (Italy), Valeria Nedlina (Kazakhstan), Anna Oldfield (United States), Saida Yelemanova (Kazakhstan), Guzel Sayfullina (the Netherlands), Kanykei Mukhtarova (Kyrgyzstan/Canada), and Roza Amanova (Chair of Local Organising Committee, musician, and *dastanchi* from Kyrgyzstan).

Present were scholars from almost 20 countries, among them Austria, Azerbaijan, Bulgaria, Canada, Finland, Hungary, Italy, Japan, Kazakhstan, Kyrgyzstan, the Netherlands, Russia, Serbia, Turkey, UK, USA, and Uzbekistan. A total of 63 presentations were made by 70 participants (about half of them, for various reasons, were online). Because more than ten sessions (as well as presentations of films, books, and CDs, as well as workshops) followed each other (but not work simultaneously, as is often the case), all participants had an opportunity to listen to all presentations. The programme [can be found on the Study Group's website](#). This allowed everyone to get a general overview of the state, processes, and problems experienced by traditional Turkic musical culture today.

The presentations and discussions were centred around the main theme of the symposium, “Music and Dance Traditions in the Turkic-speaking World: Preservation, Renewal and Intercultural Interaction.”

Methodologically important issues regarding the understanding of the phenomenon of traditional culture today and the fate of tradition in the modern Turkic world were raised at the plenary sessions in speeches by Saida Yelemanova (Kazakhstan) with “About One Important Feature of Traditional Musical Culture”, Feza Tansuğ (Turkey) with “Reflections

on New Perspectives on the Turkic Music of Eurasia: Studying Music of the Turkic Cultures”, and Alexander Djumaev (Uzbekistan) with “Mythopoetical Consciousness in Music Culture of Central Asia: From a Base of Tradition to a Tourist Brand”.

All subsequent presentations were devoted to the discussion of certain aspects of Turkic traditional cultures in the following sessions, titled “Tradition in a Changing World” and “Problems of Studying Turkic Musical Traditions, Sources for Turkic Music Studies.” For three days, materials of the Altai, Azerbaijani, Kazakh, and Uzbek musical traditions were considered in this aspect. Preliminary results of the project “Migration, Changing Traditions, and New Directions: The Case of Sanjak Migrants in Turkey” were shown by Abdullah Akat and other Turkish and Serbian scholars. These sessions also addressed the significance of surviving archival materials and the need to access them. The commonality of problems and tasks for all researchers of Turkic cultures was shown by Fatima Nurlybayeva (Kazakhstan), a participant of TÜRKSOY's international project “Phonogram-Archive of the Turkic World,” both in her paper and at the closing discussion during the business meeting.

The features of Turkic music today, and the search for new approaches to its study were discussed in two sessions titled



Participants of the 8th Symposium of the ICTM Study Group on Music of the Turkic-speaking World. Issyk Kul, Kazakhstan. September 2022. Photo provided by Guzel Sayfullina

“Oral–Written–Digital: Methods of Transmission and Education of Traditional Musicians,” and “New Methods and Directions in the Study of Turkic Music”—the latter being in memory of recently deceased Alexander Kharuto (1949–2021), a researcher who developed computer methods for studying music in Russia.

A wide panorama of modern song and dance traditions of Turks was presented in the session “Song and Dance Traditions of Turkic Peoples,” on the basis of Karaite, Tuvan, Albanian, and Azerbaijani folklore. In the session “The History of Turkic Music and Dance Traditions,” a question was raised about the need of correct interpretations of facts of musical history (Emin Soydaş, Turkey. “The Kopuz of Ozan versus the Tanbura of Âşık: On the Misrepresented History of Turkish Bard music”).

The uniqueness of the figure of a traditional performer (in Tuva and in particular the *ashik* in Azerbaijan, northern Iran, and Turkey) was the theme of papers in the session titled “Phenomenon of the Traditional Performer in the Cultures of the Turkic-speaking Peoples.” In its own way, this theme was revealed in the essay film *Sons of the Taiga-Tangdy: Gifts of Music and Medicine in the Bayan-Dugai Mountains* (2021) presented by Robert O. Beahrs (Turkey) and Victoria Soyan (Finland). A framework for considering the traditional music of the Turks was expanded in the panel “Traditional and Composed Music,” in particular the phenomenon of *mugham* in the context of composer creativity was analysed in the presentation by Zumrud Dadash-zade “On the Matter of Interpretation of Cognitive Models of Mugham in Creativity of Azerbaijani Composers,” and in “Music Beyond Musical Cultures,” where the musical tradition was commented on outside the usual contexts of literature, political processes, etc. The significance of canonised religious rituals for the preservation of traditional, musical, and poetic language and modern forms of Islamic rituals in Bulgaria, Tatarstan, and Turkey, was discussed in the session “Religious Ritual: Functions and Aesthetics.”

An important continuation of the sessions was book presentations, film screenings, and workshops. A recent publication of unique materials by Mark Zhirkov, a long-gone researcher of the musical culture of the Yakuts, was presented by Tatyana Pavlova-Borisova (Yakutia, Russia).

The workshop by Kanykei Mukhtarova (Kyrgyzstan/Canada) presented an opportunity to get acquainted with the master performers who brought back to life the lost musical instrumental traditions of the Kyrgyz.

The presentations in the session “Turkic Epic Traditions” were supplemented by daily performances by Kyrgyz musicians and young *manaschi* or narrators of the world-famous Kyrgyz epic *Manas*. For many of the participants of the symposium, it was a rare opportunity to “touch” the ancient tradition and to see that this art of the Kyrgyz people is not a thing of the past, but is in a new stage of development. This was evident on the last day of the symposium, which coincided with a national holiday of Kyrgyzstan, the Day of the beloved *komuz*, a kind of musical symbol of the Kyrgyz people. A large concert in Bishkek brought together *komuz* players of all generations, from elders to 5-year-old children. As in the case of the *manaschi*, it showed the undying interest of the people in old traditions and, at the same time, their support from the state, which is now becoming more and more important.

At the business meeting that concluded the programme of the symposium, all participants discussed the prospects for future projects and conferences. For the publication of the proceedings of the 7th and 8th symposia, Valeria Nedlina proposed the Kazakh National Kurmangazy Conservatoire. The publication format and deadlines will be communicated shortly. At the suggestion of Lala Huseynova (Azerbaijan National U. Gadzhibeili Conservatoire), the venue for the 9th Symposium in 2024 could be Baku and Shusha. Opportunities for cooperation and collaboration with other groups and organisations were also discussed. A joint conference with the International Association of Sound and Audiovisual Archives (IASA) in 2023 was proposed by Abdullah Akat in Turkestan (the Yassawi University, Kazakhstan). Participants also discussed the issue of the overdue renaming of the Study Group, and voted unanimously in favour. Options for renaming will be proposed and voted on in the near future.

Musics of East Asia

by Hee-sun Kim, outgoing Study Group Chair



The 7th Symposium of the ICTM Study Group on Musics of East Asia (MEA), themed “East Asian Performing Arts at the Vanguard of Global Expressivities,” was held on 13–15 May 2022, as an online conference. As a consequence of the COVID-19 pandemic, several cancellations, and other delays, the symposium was finally held online, co-organised, hosted, and sponsored by Monash University (Australia), Royal Holloway University of London (UK), National Taiwan Normal University (Taiwan), Nara

University of Education (Japan), University of Hong Kong (Hong Kong), Kookmin University (Korea), the World Music Center Foundation (Korea), and the Association for Asian Studies.

The Programme Committee, headed by Alison Tokita and Tan Shzr Ee, selected intriguingly diverse papers, with a strong representation of topics from all major regions of East Asia. MEA's first virtual symposium, without a registration fee for participants and with full financial support for the entire event from the World Music Center Foundation Korea, was well attended by scholars and students, both as presenters and attendees from around the region and beyond. A total of 36 papers were presented, with 193 individuals attending. A PDF of the programme [is available at MEA's website](#).

The keynote address was presented on the first day by Wang Ying-fen, Distinguished Professor at the National Taiwan University, founding director of the Graduate School of Musicology there, and the founding chair of MEA. Wang's presentation was titled "Recording Industry, Asian Identities, and Trans-imperial Connectivity: Perspectives from Colonial Taiwan," and focused on a broad topic to map out inter-regional interactions within Asia under Japanese Imperial rule, drawing on examples from her magnificent work with Yamaguchi Fumitaka on the regional development of the recording industry in the first half of the twentieth century. With various examples, she demonstrated that this was closely linked not only to the trans-imperial expansion of major Western record companies through sea routes but also to local geopolitics.

The MEA Study Group holds elections every other year for the Executive Committee, while this time, because of COVID, it took four years.



Participants of the 7th Symposium of the ICTM Study Group on Musics of East Asia. May 2022. Photo provided by Yang Yuanzheng.

The new committee members for 2022–2024 were announced at the symposium: Yang Yuanzheng (Chair), Hsu Hsin Wen (Vice Chair), Jocelyn Clark (Secretary), Qi Kun, Hilary Finchum-Sung, Matthew Gillan, and Minako Waseda. We thank the four outgoing committee members: Liou Lin-yu, Tan Shzr Ee, Alison Tokita, and Hee-sun Kim for their service over the last six years. Special thanks go to Pak Jonghyun and Chang Yoon-hee, the Korean local organising committee for their unceasing efforts to make this symposium possible.

At the closing ceremony, the Executive Committee announced that MEA's 8th Symposium would be held at Minpaku (the National Museum of Ethnology) in Osaka, Japan, on 23–25 August 2024.

Sacred and Spiritual Sounds and Practices

by Irene Markoff, Study Group Co-chair



Because of pandemic-related concerns, "Music-Religion-Spirituality," the inaugural symposium of the then ICTM Study-Group-in-the-Making on Sacred and Spiritual Sounds and Practices, was held online using the Zoom platform and streaming for non-registered audiences on 26–28 August 2021. The University of Ljubljana's Department of Musicology and several partners (Institute of Ethnomusicology of the Slovenian Academy of Sciences and Arts's Research Centre, the Cultural and Ethnomusicological Society Folk Slovenia, the Slovenian Musicological Society, the City Museum of Ljubljana, and the Imago Sloveniae Foundation) organised and hosted the international, interdisciplinary event.

The response to the call for papers was positive, with submissions from 22 scholars exhibiting diverse interests and expertise. Following the review of abstracts by Programme Committee members Mojca Kovačič, Irene Markoff, Svanibor Pettan, and Katarina Šter, all the papers were accepted for presentation at the symposium (the official programme, including abstracts and more detailed information concerning local arrangements and other committees, as well as individuals who contributed to the event, is available on the [Study Group's webpage](#)).

The papers investigated themes such as music and spiritual experience in present-day American liberal Jewish worship; music as a "tool" in religious or spiritual contexts; the relationship between music heritagization and alternative spiritualities; urban religious soundscapes and identity politics in

Ljubljana; media replacements for Catholic rites suspended by the pandemic in Italy; Glagolitic traditional liturgical singing as a contested concept and an identity marker through public performance in Croatia; African intersections of “tradition” and Charismatic Christianity in Ghanaian royal stool ceremonies; passages in African Christianity with a case example from Kenya; ethnodoxology as history, nature, and dialogue; migration and diaspora involving the liturgical singing practices of Old Order Amish and Hutterites; the Slovenian Catholic community in Switzerland; the Byzantine Ukrainian rite in Canada; new practices of Sikh *shabad* repertoire in Italy; Buddhist *pirit* chant as sound protection in Sri Lanka; performing emotion and caste in South Asian religious rituals; Sufi sources of *tarab* and the circulation of Sufi traditions; and Alevi music, rituals, and kinetic forms in Turkey and Bulgaria.

At the final discussion of the symposium, the participants opted to seek official recognition from the ICTM Executive Board for the new Study Group. Following the closing remarks, a small group of scholars remained to create a draft of a Mission Statement and to consider the formulation of a more appropriate name for the new group. The Mission Statement draft was subsequently elaborated on, edited, and finalised during Zoom meetings by four symposium attendees who expressed an interest in serving on the new Study-Group-in-the-Making’s Executive Committee, with assistance by Pettan. Those individuals were Irene Markoff and Marcia Ostashewski (Co-Chairs), Daniel Avorgbedor (Vice Chair), and Hilde Binford (Secretary). Following an extensive exchange of ideas among the Executive Committee members, Hilde Binford’s request to over forty symposium participants and others to endorse the Mission Statement and affirm the newly formed Executive Committee resulted in a positive response. The ICTM Executive Board granted the new Study Group official recognition in early December 2021, and the Mission Statement is now located on the group’s ICTM webpage.

Considerations motivating the decision to change the name of the proposed new Study Group from “Music, Religion, and Spirituality” to “Sacred and Spiritual Sounds and Practices” are as follows. The committee members felt, for example, that the term “sounds” rather than “music” was a more suitable alternative as it embraces faith-based and related musical practices but does not exclude extramusical sonic phenomena, kinetic forms, and orality as foci of research and discussion. The concepts “sacred” and “spiritual” were settled on because they effectively differentiate between formally structured, institutional devotional traditions, and the non-institutional, non-organisational aspects of the multi-dimensional



Participants of the inaugural symposium of the ICTM Study Group on Sacred and Spiritual Sounds and Practices. August 2021. Photo provided by Irene Markoff.

construct spirituality where blurring of the sacred and the secular can occur, and the transformational, affective potential of individual experiential needs is at the forefront. The term “practices” is of course suggestive of rituals and musical engagement but is more open-ended in the breadth it can encompass.

Eight of the papers presented at the aforementioned symposium were elaborated on and published on 29 July 2022, in a special issue (volume 50, no. 1) of the online, peer-reviewed, Slovenian journal *Musicological Annual*, co-edited by Irene Markoff and Maja Bjelica with the assistance of the journal’s editor Katarina Šter and technical editor Špela Lah. Hard copies of the journal are available, and the online version [can be accessed here](#).

The first business meeting of the Study Group on **Sacred and Spiritual Sounds and Practices** was held at the 2022 ICTM World Conference in Lisbon, Portugal with Marcia Ostashewski and Daniel Avorgbedor officiating in person, and Irene Markoff online. New members were recruited, and tentative plans discussed for the Study Group’s first official symposium in August of 2024, pending funding and logistics. At that time, the practice of holding formal elections for Executive Committee mandates will be instituted.

Calendar of ICTM events

ICTM

- ★ **18–22 Oct 2022:** 24th Symposium of Study
Group on Historical Sources
Location: [Brussels, Belgium](#)

- ★ **26–29 Oct 2022:** 2nd Symposium of Study Group
on Sound, Movement, and the Sciences
Location: [Barcelona, Spain](#)

- ★ **30 Nov–3 Dec 2022:** 1st Symposium of Study
Group on Indigenous Music and Dance
Location: [Melbourne, Australia / Online](#)

- ★ **29 Mar–1 Apr 2023:** 24th Symposium of Study
Group on Musical Instruments
Location: [Colombo, Sri Lanka / Online](#)

- ★ **7–9 June 2023:** 2nd Symposium of Study Group
on Global History of Music
Location: [Palermo, Italy](#)

- ★ **26–30 Jun 2023:** 14th Symposium of Study
Group on Mediterranean Music Studies
Location: [Marseille, France](#)

- ★ **13–19 Jul 2023:** 47th ICTM World Conference
Location: [Legon, Ghana](#)

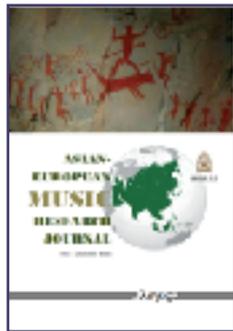
- ★ **1–3 Sep 2023:** 3rd Symposium of Study Group on
Audiovisual Ethnomusicology
Location: [Cork, Ireland](#)

Featured publications by ICTM members

Asian-European Music Research 9

Xiao Mei and Gisa Jähnichen, eds. Berlin: Logos, 2022.
Hardcover and e-book, p-ISSN 27012689, e-ISSN 2625378X.
[Purchase](#) (EUR 22) - [Download](#) (free)

This issue is fully dedicated to start the discussion of “Global Music History,” a new ICTM Study Group which had its first symposium organised by the Sichuan Conservatory in Chengdu, China. The topic started slowly and will continue to grow in the issues to come, especially regarding the framework of Asian and European co-operation.



Berichte aus dem ICTM-Nationalkomitee Deutschland 2015 und 2017 [Reports of the ICTM National Committee for Germany 2015 and 2017]

Klaus Näumann, ed. Berlin: Logos Verlag, 2022. Softcover,
250 pp., ISBN 9783832554927. In German and English.
[Purchase](#) (EUR 56)

This volume contains contributions from two annual symposia of the ICTM National Committee for Germany. In 2015, the topic of the symposium was “Collecting, Preserving, Utilising: Musical Traditions and Their Inventive Potential,” while the topic of the 2017 symposium was “Musical Practices and Their Degrees of Freedom: From Compositional Fixation to Spontaneous Improvisation.”

Out of 15 articles, 12 are in German and 3 in English.

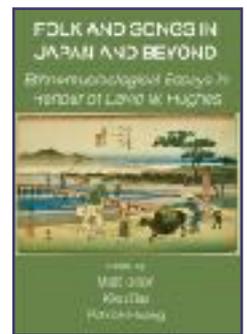


Folk and Songs in Japan and Beyond: Ethnomusicological Essays in Honour of David W. Hughes

Matt Gillan, Kiku Day, and Patrich Huang, eds. Newcastle upon Tyne: Cambridge Scholars Publishing, 2022. Hardcover,
295 pp., transcriptions, photos. ISBN 9781527583160.

[Purchase](#) (GBP 75.99)

This volume is dedicated to David Hughes in honour of his contribution to research, teaching, and dissemination of the music of Japan and other countries over many years. Dr Hughes’s academic output from the 1970s to the present has covered many aspects of Japanese traditional music-making, in particular the *min’yō* (folk song) genre of which he remains the primary scholar outside Japan. His groundbreaking work has also encompassed theories of musical grammars, oral notation systems in cross-cultural perspective. The papers reflect the depth and breadth of Hughes’ research output, demonstrating his continuing influence over ethnomusicologists around the world.

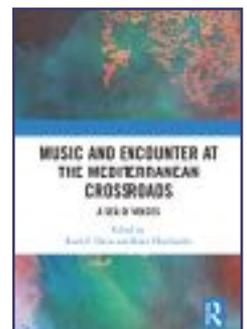


Music and Encounter at the Mediterranean Crossroads: A Sea of Voices

Ruth F. Davis and Brian Oberlander. Abingdon-on-Thames: Routledge, 2022. Hardcover and e-book, 268 pp., illus. ISBN
9781527583160 (print), 9781003008514 (e-book).

[Purchase](#) (GBP 120.00, print, GBP 33.29, e-book)

This volume explores the musical practices that circulate the Mediterranean Sea, relating this musical flow to broader transnational flows of people and power that bring the diverse cultures of Europe, Africa, and the Middle East into new and challenging forms of contact. From collaborations between Moroccan migrant and Spanish Muslim convert musicians in Granada to the interplay of West African

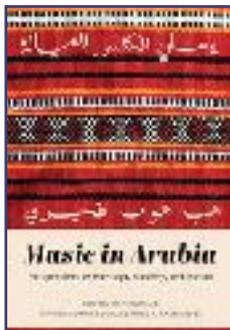


sonorities and Hasidic melodies in the musical liturgy of Abu Ghosh Abbey, Jerusalem, the individual chapters offer detailed ethnographic and historiographic studies of music's multifaceted roles as these communities sing, play, dance, listen, and record their diverse experiences of encounter at the Mediterranean crossroads.

Music in Arabia: Perspectives on Heritage, Mobility, and Nation

Issa Boulos, Virginia Danielson, and Anne K. Rasmussen, eds. Bloomington: Indiana University Press, 2021. Hardcover, paperback, and e-book. 322 pp., illus., tables. ISBN 9780253057549 (hardcover), 9780253057532 (paperback), 9780253057525 (e-book). [Purchase](#) (from USD 36)

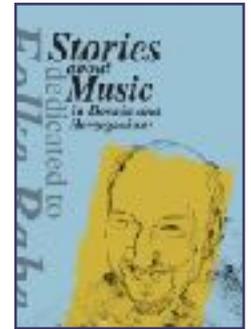
Music in Arabia extends and challenges existing narratives of the region's distinctive but understudied music to reveal diverse and dynamic music cultures rooted in centuries-old heritage. Contributors to *Music in Arabia* bring a critical eye and ear to the contemporary soundscape, musical life, and expressive culture in the Gulf region. Including work by leading scholars and local authorities, this collection presents fresh perspectives and new research addressing why musical expression is fundamental to the area's diverse, transnational communities. The volume also examines music circulation as a commodity, such as with the production of early recordings, the transnational music industry, the context of the Arab Spring, and the region's popular music markets. As a bonus, readers can access a linked website containing audiovisual examples of the music, dance, and expressive culture introduced throughout the book. With the work of resident scholars and heritage practitioners in conversation with that of researchers from the United States and Europe, *Music in Arabia* offers both context and content to clarify how music articulates identity and nation among multiethnic, multi-racial, and multinational populations.



Stories About Music in Bosnia and Herzegovina: Dedicated to Folke Rabe

Lana Šehović, Fatima Hadžić, Jasmina Talam, and Tamara Karača Beljak. Sarajevo/Stockholm: Institute of Musicology, Academy of Music, University of Sarajevo and Svenskt visarkiv/Caprice Records, The Swedish Performing Arts Agency, 2022. Paperback. 221 pp. ISBN 9789958689291. [Purchase](#) (EUR 16)

This monograph is a comprehensive study that gives insight into the folk music of Bosnian landscape, both urban and rural, paying tribute to the great Swedish composer, researcher, and radio-producer Folke Rabe (1935–2017) who dedicated some of his influential research to Bosnia in the 1960s. This book gives beginners in Bosnian folk music a good chance to understand the historic processes, the music itself, and the contributions of foreign scholars to the knowledge about the music. It is a richly illustrated book with highly relevant photographs, musical prints, and archive materials.



ICTM World Network

The [ICTM World Network](#) is composed of individuals, called Liaison Officers, and representatives of organisations, called National and Regional Committees. They all act as links between the Council and the community of individuals and organisations involved with traditional music and dance in their country or region.

As of October 2022, the International Council for Traditional Music is officially represented in 127 countries and regions.

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Albania

[Ardian Ahmedaja](#), Liaison Officer

American Samoa

[Kuki Motumotu Tuiasosopo](#), Liaison Officer

Argentina

[Silvia Citro](#), Liaison Officer

Armenia

[Tatevik Shakhkulyan](#), Liaison Officer

Australia & New Zealand

[Brigitta Scarfe](#), Chair of Regional Committee

Austria

[Sarah Weiss](#), Chair of National Committee

Azerbaijan

[Sanubar Bagirova](#), Liaison Officer

Bahrain

[Noor Al Qassim](#), Liaison Officer

Bangladesh

[Sayeem Rana](#), Liaison Officer

Belarus

[Galina Tavlaj](#), Liaison Officer

Belgium

[Hélène Secheyaye](#), Chair of National Committee

Bhutan

[Sonam Dorji](#), Liaison Officer

Bolivia

[María José Rivera](#), Liaison Officer

Bosnia and Herzegovina

[Tamara Karača-Beljak](#), Chair of National Committee

Brazil

[Márcia Raquel Albornoz Stein](#), Chair of National Committee

Bulgaria

[Lozanka Peycheva](#), Chair of National Committee

Burundi

[Justin Baransananiye](#), Liaison Officer

Cambodia

[Sam-Ang Sam](#), Liaison Officer

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[Kisito Essele](#), Liaison Officer

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Chile

[Javier Silva-Zurita](#), Chair of National Committee

China

[Qi Kun](#), Chair of National Committee

Colombia

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Côte d'Ivoire

[Sié Hien](#), Liaison Officer

Croatia

[Irena Miholić](#), Chair of National Committee

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[Laura Delia Vilar Álvarez](#), Liaison Officer

Cyprus

[Nefen Michaelides](#), Liaison Officer

Czech Republic

[Zuzana Jurková](#), Liaison Officer

Denmark

[Kiku Day](#), Liaison Officer

Dominican Republic

[Martha Ellen Davis](#), Liaison Officer

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[María Gabriela López Yáñez](#), Liaison Officer

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Eswatini

[Cara Stacey](#), Liaison Officer

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[Elina Seve](#), Chair of National Committee

France

[Elina Djebbari](#), Chair of National Committee

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Northern Marianas
[Michael Clement](#), Liaison
Officer

 **Guatemala**

[Beatriz Herrera Corado](#),
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 **Haiti**

[Gerdès Fleurant](#), Liaison
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Liaison Officer

 **Indonesia**

[Made Mantle Hood](#),
Liaison Officer

 **Iran, Islamic
Republic of**

[Mohammad Reza
Azadehfar](#), Liaison Officer

 **Iraq**

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 **Republic of Moldova**

[Diana Bunea](#), Liaison Officer

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 **Serbia**

[Danka Lajić-Mihajlović](#), Chair of National Committee

 **Singapore**

[Joseph Peters](#), Liaison Officer

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[Bernard Garaj](#), Chair of National Committee

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 **Solomon Islands**

[Irene Karongo Hundleby](#), Liaison Officer

 **South Africa**

[Alvin Petersen](#), Liaison Officer

 **Spain**

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 **Sri Lanka**

[Lasanthi Manaranjanie Kalinga Dona](#), Chair of National Committee

 **Sudan**

[Mohammed Adam Sulaiman Abo-Albashar](#), Liaison Officer

 **Sweden**

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 **Switzerland**

[Britta Sweets](#), Chair of National Committee

 **Taiwan**

[Lee Schu-Chi](#), Chair of Regional Committee

 **Tajikistan**

New vacancy — In search of new representative

 **Thailand**

[Pornprapit Phoasavadi](#), Liaison Officer

 **Tonga**

New vacancy — In search of new representative

 **Tunisia**

[Anas Ghrab](#), Liaison Officer

 **Turkey**

[Arzu Öztürkmen](#), Chair of National Committee

 **Turkmenistan**

[Jamilya Kurbanova](#), Liaison Officer

 **Uganda**

[Nicholas Ssempijja](#), Liaison Officer

 **Ukraine**

[Olha Kolomyyets](#), Liaison Officer

 **United Arab Emirates**

[Aisha Bilkhair](#), Liaison Officer

 **United Kingdom**

[Lea Haggmann](#), Chair of National Committee

 **United Republic of Tanzania**

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 **United States of America**

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 **Uruguay**

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 **Venezuela**

[Katrin Lengwinat](#), Liaison Officer

 **Viet Nam**

[Phạm Minh Hương](#), Chair of National Committee

 **Yemen**

[Rafik al-Akuri](#), Liaison Officer

 **Zambia**

[Kapambwe Lumbwe](#), Liaison Officer

 **Zimbabwe**

[Jerry Rutsate](#), Liaison Officer

Study Groups

ICTM Study Groups are formed by ICTM members sharing a common area of scholarly study. Their general provisions are defined by the [Memorandum on Study Groups](#), and may be further governed by their own bylaws. Study Groups organise symposia and business meetings, and publish their own works.

African Musics

Chair: [Sylvie Le Bomin](#)

Applied Ethnomusicology

Chair: [Huib Schippers](#)

Audiovisual Ethnomusicology

Chair: [Leonardo D'Amico](#)

Ethnochoreology

Chair: [Placida Staro](#)

Global History of Music

Chair: [Razia Sultanova](#)

Historical Sources

Co-Chairs: [Gerda Lechleitner](#) & [Susana Sardo](#)

Iconography of the Performing Arts

Chair: [Zdravko Blažeković](#)

Indigenous Music and Dance

Chair: Marcia Langton
Secretariat: [Anthea Skinner](#), [Shuo Niki Yang](#), & [Xinjie Chen](#)

Maqām

Chair: [Alexander Djumaev](#)

Mediterranean Music Studies

Chair: [Ruth Davis](#)

Multipart Music

Chair: [Ardian Ahmedaja](#)

Music and Allied Arts of Greater South Asia

Chair: [Richard K. Wolf](#)

Music and Dance in Latin America and the Caribbean

Co-Chairs: [Nora Bammer](#) & [Javier Silvestrini](#)

Music and Dance in Southeastern Europe

Chair: [Mehmet Öcal Özbilgin](#)

Music and Dance of Oceania

Chair: [Georgia Curran](#)

Music and Dance of the Slavic World

Chair: [Ulrich Morgenstern](#)

Music and Minorities

Chair: [Svanibor Pettan](#)

Music Archaeology

Chair: [Raquel Jiménez Pasalodos](#)

Music in the Arab World

Chairing Committee: [Hayaf Yassine](#), [Michael Frishkopf](#), & [Anas Ghrab](#)

Music of the Turkic-speaking World

Chair: [Abdullah Akat](#)

Music, Education and Social Inclusion

Chair: [Sara Selleri](#)

Music, Gender, and Sexuality

Chair: [Marko Kölbl](#)

Musical Instruments

Chair: [Gisa Jähnichen](#)

Musics of East Asia

Chair: [Yang Yuanzheng](#)

Performing Arts of Southeast Asia

Chair: [Made Mantle Hood](#)

Sacred and Spiritual Sounds and Practices

Co-Chairs: [Irene Markoff](#) & [Marcia Ostaszewski](#)

Sound, Movement, and the Sciences

Chair: [Kendra Stepputat](#)

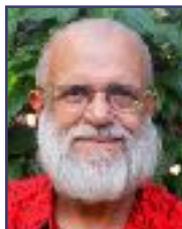
Executive Board

The Executive Board consists of a President, two Vice Presidents, and nine Ordinary Members elected by the Council's membership. The Executive Board may additionally co-opt up to three Ordinary Members. The General Editor of the *Yearbook for Traditional Music* is an ex officio member of the Executive Board for the duration of their mandate.



[Svanibor Pettan](#)

Slovenia
President (2021–2025)



[Don Niles](#)

Papua New Guinea
Vice President (2019–2023)



[Tan Sooi Beng](#)

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Vice President (2021–2025)



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EB Member (2021–2027)



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Bosnia and Herzegovina
EB Member (2021–2027)



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Canada
EB Member (2019–2025)

Secretariat

The Secretariat is the body responsible for the day-to-day operations of ICTM, and is the main channel of communication between the Council's governing body—the Executive Board—and its members, subscribers, partners, and affiliates.

The Secretariat comprises the Secretary General and the Executive Secretary, who are both appointed by the Executive Board for an initial period of four years. The current Secretariat has been registered as a non-profit organisation in the Republic of Slovenia since July 2011.

Contact information

International Council for Traditional Music

Lokavec 130B

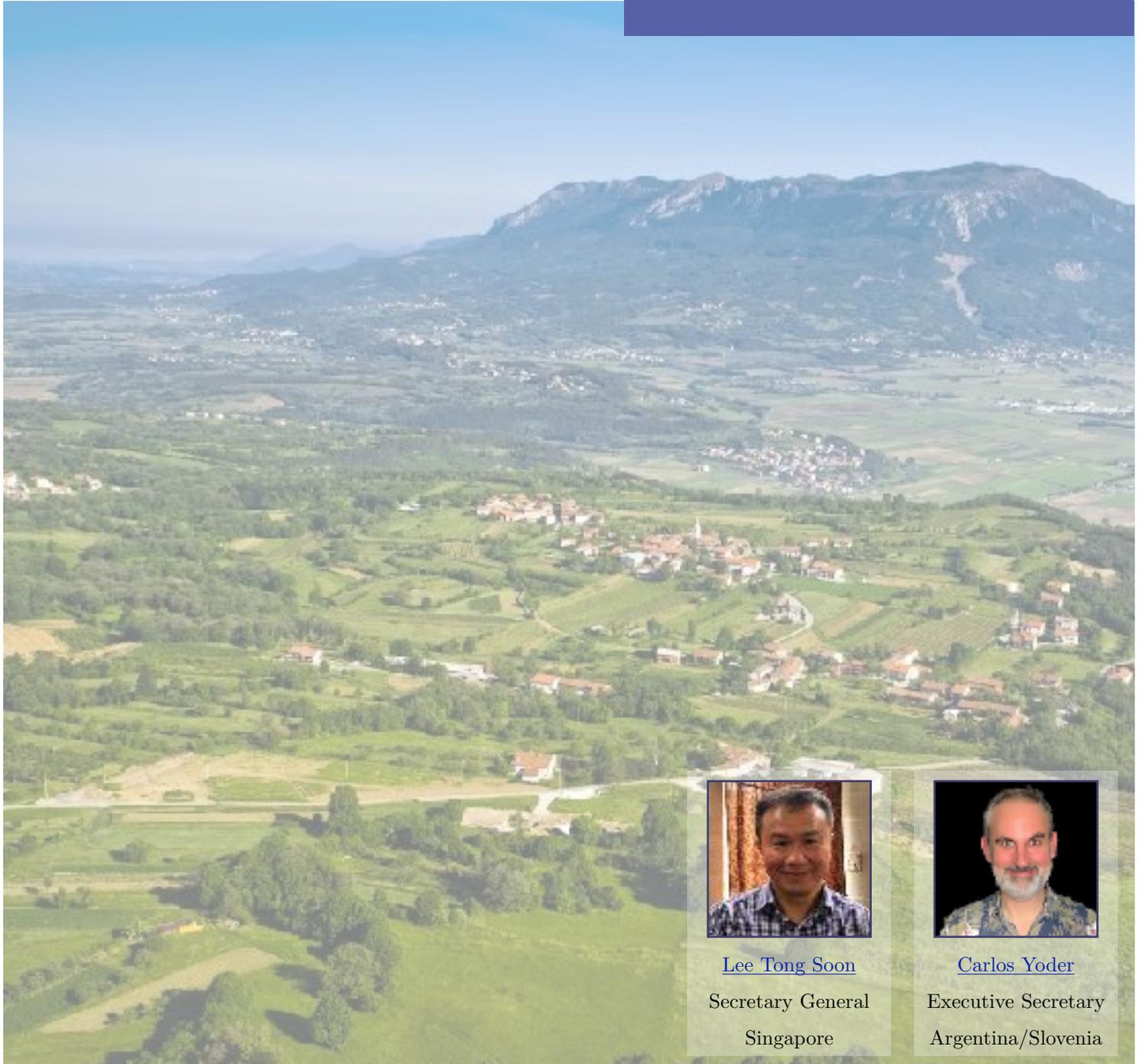
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Slovenia

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Facebook: www.facebook.com/ictmusic



[Lee Tong Soon](#)

Secretary General
Singapore



[Carlos Yoder](#)

Executive Secretary
Argentina/Slovenia

The Vipava Valley in the Slovenian Littoral, where the seat of the ICTM Secretariat is located

Membership Information

The International Council for Traditional Music is a scholarly organisation that aims to further the study, practice, documentation, preservation, and dissemination of traditional music and dance of all countries. To these ends the Council organises World Conferences, Symposia, Colloquia, and Fora, and publishes the *Yearbook for Traditional Music* and the online *Bulletin of the ICTM*.

As a non-governmental organisation in formal consultative relations with UNESCO and by means of its wide international representation and the activities of its Study Groups, the International Council for Traditional Music acts as a bond among peoples of different cultures and thus contributes to the peace of humankind.

Membership

All ICTM memberships run from 1 January to 31 December, except for Life and Joint Life Memberships (see below).

Members in good standing are entitled to:

1. Participate in all ICTM scholarly events (World Conferences, Study Group symposia, Colloquia, and Fora)
2. Receive the printed *Yearbook for Traditional Music*, published yearly in December, and three issues of the electronic *Bulletin of the ICTM*, released in January, April, and October
3. Access the whole run of the *Yearbook for Traditional Music* and its predecessors via [Cambridge Core](#)
4. Vote in ICTM elections
5. Access premium website content, such as the [ICTM Online Membership Directory](#)

Memberships for individuals

- * Standard Membership: EUR 60
- * Joint Membership (*): EUR 90
- * Student Membership (**): EUR 40
- * Emeritus Membership (***): EUR 40
- * Life Membership: EUR 1,200
- * Joint Life Membership (*): EUR 1,500

(*) Joint Memberships are available for partners who both wish to join. They receive only one set of ICTM publica-

tions, but otherwise enjoy all the other privileges and responsibilities of Ordinary Members.

(**) Individuals may take advantage of Student Membership rates for a maximum of five years. Proof of student status will be required.

(***) Available only to applicants retired from full time work who have been members of the ICTM for at least five years.

Memberships for organisations

Institutional Memberships are available to institutions, libraries, regional scholarly societies, radio-television organisations, and other corporate bodies. Institutional Members are able to choose the number of individuals they would like to attach to their Institutional Membership (a minimum of four). These “Institutional Related Members” enjoy the same benefits as full Ordinary Members, i.e., participation in the Council’s activities, voting in elections, receipt of publications, and access premium website content.

Institutional Subscriptions to the *Yearbook for Traditional Music* are available in electronic-only, print-only, and print+electronic formats. Please visit [this page](#) for more information.

Supporting memberships

All members who are able to sponsor individuals or institutions in a soft-currency country are urged do so by paying an additional fee of EUR 30 for each sponsored individual or institution. If the recipient is not named, ICTM will award the supported membership to one or more individuals or institutions in such countries.

Payment methods

Remittance payable to the ICTM Secretariat is preferred in euros via Electronic Funds Transfer (also known as bank transfer, giro, wire transfer, or SEPA/UPO order). Other currencies and payment methods are accepted (major credit and debit cards, PayPal, cheques), but additional charges may apply.

For any questions regarding memberships, please write to secretariat@ictmusic.org.

Publications by ICTM

Yearbook for Traditional Music

The *Yearbook for Traditional Music* is a refereed scholarly journal which carries essays, reviews, and reports in the area of traditional music and dance research. Since 2019 it is published on ICTM's behalf by [Cambridge University Press](#).

ISSN (Print): 0740-1558

ISSN (Online): 2304-3857

General Editor: [Lee Tong Soon](#).

The *Yearbook* was established in 1949 as the *Journal of the International Folk Music Council*. Since 2022 it is published twice a year, in July and December. All ICTM members in good standing have access to the *Yearbook* online and/or in printed form.

Issue 2 of Vol. 54 of the *Yearbook* will be published in December 2022. The entire run of the *Yearbook* and its predecessors is accessible via [Cambridge Core](#).

For more information about submissions to the *Yearbook*, and how to get back issues (both in print and electronic form), please visit the [Yearbook's home page](#).

Bulletin of the ICTM

The *Bulletin of the International Council for Traditional Music* carries news from the world of traditional music and dance, a calendar of upcoming events, and reports from ICTM Study Groups and ICTM National and Regional Representatives.

ISSN (Online): 2304-4039

Editor: [Carlos Yoder](#).

The *Bulletin of the ICTM* was established in 1948 as the *Bulletin of the International Folk Music Council*. Until its April 2011 issue (Vol. 118), the *Bulletin* was printed and posted to all members and subscribers. Starting with its October 2011 issue (Vol. 119), the *Bulletin* became an electronic-only publication.

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